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STAR WARS
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AARON ALLSTON
CLONE WARS FICTION

SECRET HISTORY
OF THE **GALACTIC MAP**

EPISODE III UPDATE
WITH RICK MCCALLUM

THE VAMPIRE
STRIKES BACK
BUFFY SCRIBES ON *STAR WARS*

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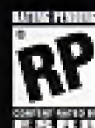
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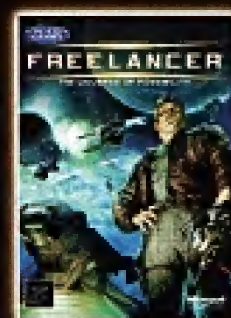
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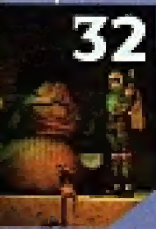


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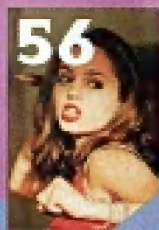
by Daniel Wallace

If you enjoyed poring over the map included in this issue of Star Wars Insider, you'll find its evolution from simple ink drawing to lavish illustration equally compelling.

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Darth Vader, Dark Lord of the Sith, is just one of the many characters you might meet if you play LucasArts' and Sony's Star Wars Galaxies: An Empire Divided game. Cover illustrated by LucasArts Entertainment Company LLC.

BANTHA TRACKS

If you subscribe to Star Wars Insider, then you're holding the Official Star Wars Fan Club edition of issue #65. That's the only way you're going to get the special 8-page section on the other side of this magazine with this stylin' cover.



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AS BIG AS THE MOVIES

VIDEO GAMES GIVE MOTION PICTURES A RUN FOR THEIR MONEY

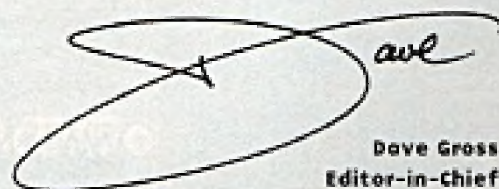
In the mid-1990s, Peter Adkison made "making games as big as the movies" the rallying cry for his company, Wizards of the Coast, which made a splash with the *Magic: the Gathering* trading card game and later the Pokémon phenomenon. These days, while the tabletop game market is healthy, it still doesn't appear as though cards and roleplaying games will be the vehicle for fulfilling Peter's ambitious dream. Fortunately, in the great quest to bring games fully into mainstream entertainment, the tabletop game wasn't our last hope. There is another...

In 2001, when movies grossed over \$8 billion in the U.S., electronic games raked in an astonishing \$6 billion plus, and projections for 2002 range from \$7 to \$10 billion. Those big numbers mean big stakes, and game development can cost as much as a mid-budget motion picture. Undaunted by those numbers, movie and game producers are signing more licensing deals than ever. With games for such box-office giants as *Spider-Man*, *The Lord of the Rings*, *Minority Report*, *Harry Potter*, *Treasure Planet*, and *The Matrix*—not to mention many titles for a certain epic space fantasy—either in stores or on the way, media outlets as prominent as *Entertainment Weekly*, CNN, and even *The New York Times* have begun reporting on game releases, sometimes prominently and with all the energy usually reserved for a summer blockbuster.

While other companies are only now mastering the art and business of developing great games for a movie franchise, Lucasfilm and LucasArts have been perfecting the craft of melding movies with games for years. In fact, 1982's *The Empire Strikes Back* for the Atari 2600 was the landmark convergence of the formerly separate forms of entertainment. Few such ventures succeeded in those early years, as some game companies sought to make a quick buck by churning out an underdeveloped game that ultimately failed to capture the essence of the movie, to deliver a satisfying gaming experience, or both. Fortunately for *Star Wars* fans, LucasArts got it right far more often than not, and games like *Dark Forces* and the *X-Wing* series have earned their spots in the gaming hall of fame.

One of the tricks LucasArts learned long ago was not only to let players experience the events of the movies but also to forge outward into the Expanded Universe of the *Star Wars* galaxy. With current and upcoming titles like *The Clone Wars*, *Bounty Hunter*, and *Knights of the Old Republic* they continue to lead the way with games that fully explore rather than merely exploit the movies that inspire them. Another winning tactic has been to make games for all kinds of gamers, from real-time strategy games like *Galactic Battlegrounds* to first-person shooters like *Jedi Knight II: Jedi Outcast* to massively multiplayer online roleplaying games like *Star Wars Galaxies*.

Games let us linger in our favorite worlds even after the movie ends, and they may make waiting for *Episode III* a little easier, but their greatest power is in giving us gamers the perfect place to rub shoulders (or trade blaster fire) with fellow fans—say it with me—in that galaxy far, far away. ☮



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REBEL RUMBLINGS



We're starting to think that **Star Wars Insider** readers write as much as they read. Over the past six weeks, we've seen enough mail to fill three issues from front to back, and we love reading your thoughts on **Star Wars** movies, fan activities, the Expanded Universe, collectibles, and of course the latest issue. Don't forget our new and improved email, insider@paizo.com.

Also, while we enjoy reading the six-page analyses of the Special Editions, we'll print only excerpts of the longer messages so we can show as many letters as possible each issue. Brevity, good penmanship, and spiffy photos or drawings are all great ways to make sure your letter is one of the ones that sees print. Making us laugh out loud or our noses helps, too.

STONE COLD CRIME LORD

Last year, my girlfriend, Patty, her two children Amber and Eric, and I visited "Inner-Space Cavern," a large, naturally formed underground cave between Waco and Austin in Texas. During the tour, we came upon a large rock formation that looks incredibly like Jabba the Hutt. We have affectionately nicknamed it "Jabba the Rock."

JIM GREEN
 Waco, TX



More proof that—even more than **Elvis**—**Star Wars** is everywhere. We'd love to see more examples of characters and objects from our favorite movies appearing in nature or just by coincidence in architecture or other designs.

WANNA RUMBLE?

Write to: **REBEL RUMBLINGS**, 3245 146th Place SE, Suite 110, Bellevue, WA 98007, or e-mail twinsider@paizo.com. Letters may be edited for clarity and space considerations. All mail MUST include your full name and home city. **Star Wars Insider** is not responsible for any unsolicited material received. All material sent to "Rebel Rumbings" becomes the property of Lucasfilm, Ltd. Due to time constraints and the volume of letters received, individual responses are not possible.

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LETTER OF THE MONTH

Hi. My name is Cody. I want to be a Jedi. I am a boy. I am in second grade. P.S. Your movie is cool. I play **Star Wars** every day.

CODY STILL
 Tulsa, OK

Okay, now we're feeling older than old Ben Kenobi. Still, thanks to Cody, we're appreciating our chance to play **Star Wars** every day, since that's our job—from a certain point of view.

DEDICATED READER

I just want to start by saying **Star Wars Insider** #62 is the best issue yet. It was so informative with the different lightsaber styles, names, and moves. The sixteen famous Jedi was my favorite article because it tells you the background story about the Jedi and who played them on screen. And of course Amy Allen on the cover—need I say more? I met Amy at this year's San Diego Comic-Con, and she was very pleasant.



I took my **Insider** on a camping trip and took some pics. I just couldn't put your magazine down. Keep up the great work.

JUAN VIELMA
 San Diego, CA

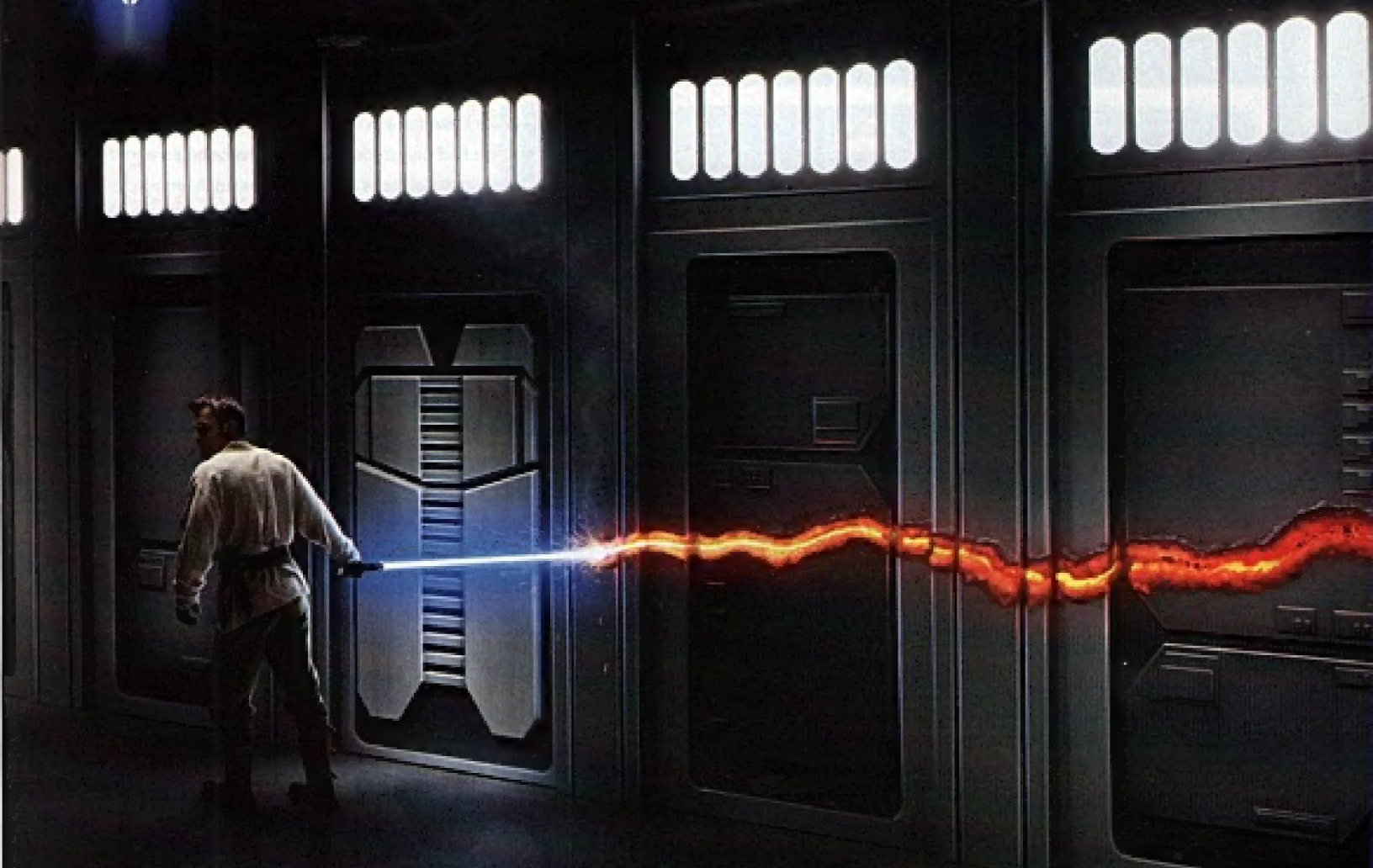
For years we've been jealous of the attention each new release gets, so we love the idea of seeing people camp out for the next issue of **Insider**. Who'll start the line for issue #66?

» CONTINUED ON PAGE 90



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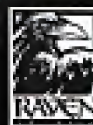
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PREQUEL

Rick McCallum Prepares the Battle Plan

Rick McCallum, Producer of *Star Wars: Episode II Attack of the Clones*, brings us up to date on Episode III.



When we shot Episode II, it was like the Jurassic period of digital capture.

When the *Insider* last talked with producer Rick McCallum from his office at Skywalker Ranch in mid-November, he had just returned from working on a non-*Star Wars* project and was preparing to head to Australia. In between, he gave us a few tantalizing reports about the earliest work on the sixth and final installment of the *Star Wars* saga, Episode III.

It was clear that there were a few key pieces of intelligence McCallum might have shared if the timing were just a little better. Like all good commanders, however, he knows the value of keeping a lid on top-secret plans until just before the attack. Grand Moff Tarkin could have taken a lesson from this guy.

Assembling the Troops

What McCallum can tell us is that the artists who began work months ago now have some reinforcements. "We have a production art department in London that's started, feverishly," he reports. "We have a costume department that starts next week in Sydney, and then the production art department moves to Sydney in the beginning of 2003. So all systems are go, and I leave tonight for Sydney. So it's moving."

Once in Australia, McCallum planned to hit the ground running. "We'll be locking up all of our stages and start bringing in all of our

rigging gear. We start our basic construction of the things that are needed in each department. We had our production coordinator begin about two weeks ago. We set up the office. It's like moving a small army in."

Reinforcements are scheduled to arrive shortly after McCallum lays the groundwork. "In about two weeks, we'll have our new set director, Richard Roberts, come into Sydney to scout locations and service companies. We have our prop manufacturing team coming in. This is just the beginning of pre-production on the film."

Perfecting the Plan

As the conceptual art effort moves forward, the art department at Skywalker Ranch has been adding new talent to its already formidable roster. "We have a huge art department now," says McCallum. One of its more recent additions is an artist from Industrial Light & Magic. "His name is Sang Jun Lee. He's working with Iain McCaig on costumes. He's a really good guy, a really talented artist."

About twenty artists now work on Episode III, and as of November 2002 they had already created 1,500 illustrations. If that seems like a great number, McCallum points out that they've only just begun. "We'll reach 10,000 before we start shooting."

This far out in the process, most of the illustrations are for elements of the film that can be locked down early. McCallum lists some examples: "Paintings and sketches for all the costumes—of which there'll be about 1,200 different ones—and the rest is props, vehicles, silverware—every aspect of set construction."



Episode III is still largely on the drawing board—literally. Before filming begins, thousands of concept sketches and paintings will have scouted the new territory the movie will display.

Episode II concept paintings by John McCaig

UPDATE₆₅

by Dave Gross

Episode II concept painting by Erik Tiemens

Star Wars movies require far more invention than other productions because of their epic nature, taking place in a wholly imagined setting. While the fantasy world delights audiences, it makes the production challenges that much greater. "We can't go to anyplace and rent or hire stuff. We have to make it all. Everything has to be designed. Everything has to have a logic for each universe and each planet."

So much invention seems liberating to the artists, but it doesn't spare them from the need for research. They must always been aware of the designs of the previous two movies, says McCallum, "and what comes after."

"We have the classic trilogy available to everybody. We have all the images, planets—the icon references from every single planet from IV, V, and VI is always around us in the art department. It's always there, because it has to be one seamless film by the end of it."

The next big milestone for graphic design was scheduled for December 2002, when



McCallum expected his team to begin creating animatics based on the first script pages.

Honing the Weapons

The marketing campaign for the *Attack of the Clones* home video release touted it as "a perfect clone" because of the groundbreaking digital capture that makes the DVD the truest representation possible of the filmmaker's movie. Not content to rest on the laurels of the previous episode, the *Star Wars* crew continues to push the limits of digital photography with new technological advances.

"We won't have a completely new camera," explains McCallum. "We'll have a much more sophisticated, hot-rodded camera. When we shot Episode II, it was like the Jurassic period of digital capture. It's much more sophisticated now." He can't give us details just yet, because the advances are so new that they haven't even been publicly announced. Still, he says, the improvements will provide "better resolution, better picture quality, better color imagery. It just takes it straight to the next level."

Just before the home video release, *Attack of the Clones* hit movie screens for the second time this year, this time on very, very big screens. McCallum was delighted with the results. "I thought that IMAX did a brilliant job

converting it to a 70mm print. I'm very happy with the result, and I'm very happy to know that fans like it and that people are going to see it again."

Part of the fun of the release was in seeing how the movie was changed to fit the two-hour format of the IMAX platters. "There's no bending the hardware," says McCallum, "so we had to bend the film. For anybody who hasn't seen it, it isn't going to make a big difference. For anybody who has, it's interesting just to see where the cuts were, but it still contains the same story arc."

Awaiting Further Orders

McCallum would love to tell us more about Episode III, but just not quite yet. Many of our questions are met with a polite but firm, "I can't talk about that yet."

"This is a bad month [for news]," he explains. "Everything is about to happen."

Join us again next issue, when the *Insider* checks in with Rick McCallum for a new update on pre-production of Episode III. Until then, tell us what questions you'd like to see answered by sending them to insider@paizo.com. The moment the answers clear security, we'll transmit them in the very next issue of *Star Wars Insider*. ☺

Episode II concept painting by Iain McCaig





FROM THE WORLD

STAR NEWS 65

FROM THE WORLD OF LUCASFILM

by Benjamin Harper

Fans Celebrate

Attack of the **REALLY BIG** clones



Star Wars: Episode II Attack of the Clones—The IMAX Experience opened in 58 IMAX theaters all over the U.S. and Canada on November 1, 2002. Enthusiastic fans, almost as excited by the IMAX release as the release of the original, came out in droves and held special events for what they called "the biggest party of the year, for the biggest movie of the year, on the biggest screen."

Local fan groups all over North America prepared opening weekend celebrations, including guest appearances by *Star Wars* celebrities, charity fundraisers, games, lightsaber lessons, costume contests, and more.

New England fan groups held several celebrations in the region. At the Simons IMAX Theater, The New England Garrison of the 501st Legion costuming club and Boston Rebels were on hand to train children in the Jedi arts and pose for pictures with fans. All proceeds from the sales of pictures went to the New England Aquarium's Education Program. Members of the Garrison posed for pictures at several other IMAX theaters in the region to help raise money for the Jimmy Fund, a cancer charity.

Star Wars fans in other regions also held charitable functions. Tampa, Florida fans raised money to benefit the Museum of Science and Industry's programs for at-risk children. Huntsville, Alabama fans held a toy drive for Toys for Tots and raised donations for the Children's Miracle Network, while New York City fans collected donations for the Oasis Foundation and the Big Apple Circus Clown Care Unit.

Attack of the Clones fans in Raleigh, NC got a special treat—Peter Mayhew, Chewbacca himself, was in attendance for the opening of the film. In Atlanta, the Georgia 501st and Hotlanta Rebels held trivia contests and performed "stormtrooper magic" for fans who were waiting in line. Meanwhile, Shannon Baksa, also known as Mara Jade, met with fans at the Virginia Marine Science Museum.

Some theaters held special midnight screenings on Halloween. In Tempe, Arizona, the local NBC affiliate sponsored a costume contest and local fan groups handed out candy to children at the Arizona Mills Mall IMAX Theater.

Fans continued to celebrate the IMAX Attack past its initial weekend and were enthralled to see it in its eight-story tall glory. ☺



STAR WARS INSIDER

The Fan Club Strikes Back

In October 2002, subscriptions to *Star Wars Insider* became available nearly worldwide from Palzo Publishing, LLC. Within a few days, fans from such diverse locations as Australia, Argentina, Hong Kong, New Zealand, Israel, Colombia, Norway, India, Poland, Chile, and the Philippines joined the club. Information on international subscriptions is available at www.palzo.com.

Subscriptions and associated memberships in the North American Official *Star Wars* Fan Club are now available in all countries except those already covered by another Official *Star Wars* Fan Club: Austria, Benelux, Canton Ticino, France, Germany, Italy, Japan, Mexico, San Marino, Spain, Switzerland, the United Kingdom, and Vaticano. If you live in one of these countries and you want to join an Official *Star Wars* Fan Club, go to www.starwars.com/community/fanclubs for more information.

George Lucas Receives Vanguard Award

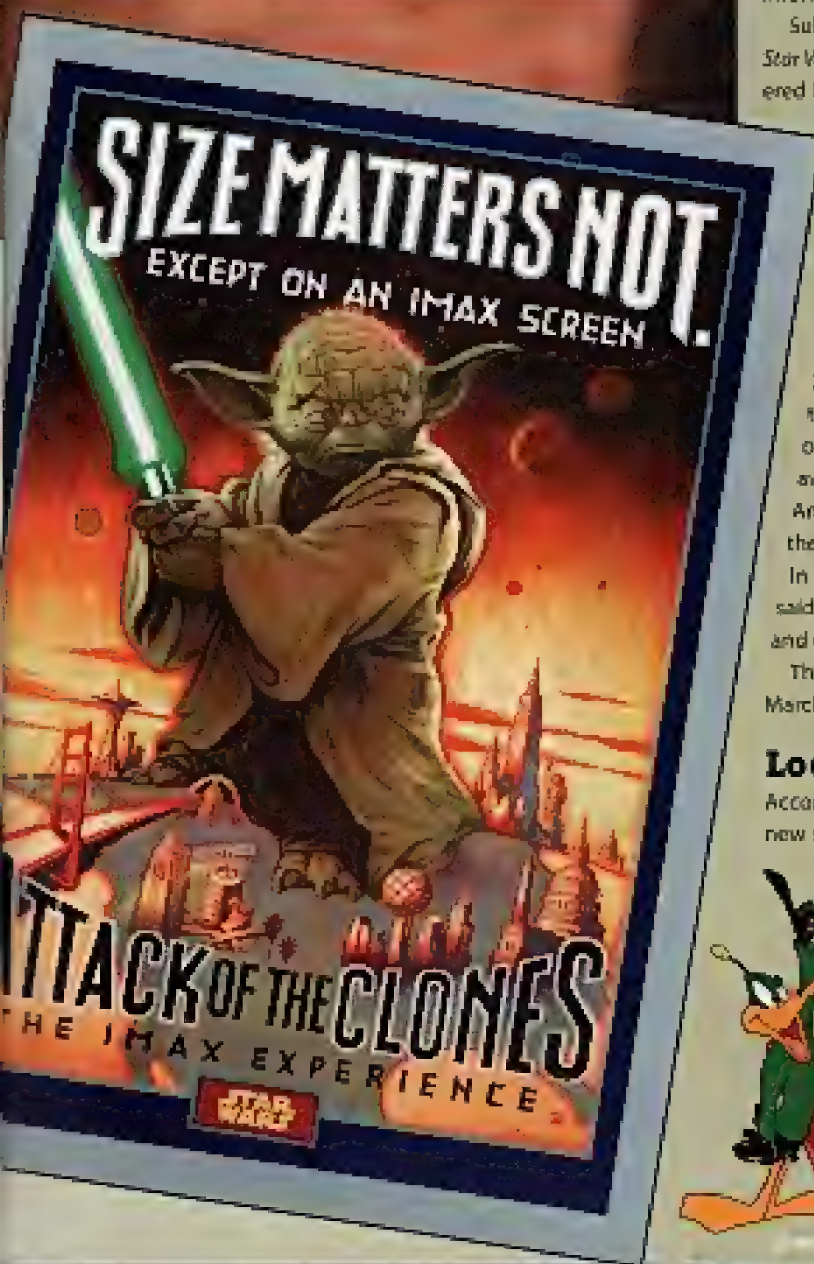
The Producers Guild of America announced its PG Awards honorees for 2003, including the creator of the *Star Wars* saga. For the second year, the 1,800-member PGA will present The Vanguard Award in recognition of outstanding achievement in new media and technology. Last year, the award went to Ed Catmull, John Lasseter, and Steve Jobs on behalf of Pixar Animation studios, but this year it goes to the man who originally sold them what was then the computer graphics division of Lucasfilm.

In thanking the Producers Guild for the acknowledgement, George Lucas said, "It is an honor to be recognized for what has always been an exciting and challenging journey for me."

The 14th Annual Producers Guild Awards ceremony is slated for Sunday, March 2, 2003 at the Century Plaza Hotel.

Looney Tunes Does *Star Wars*

According a report from the Sci-Fi Channel, Warner Brothers has produced a new series of Looney Tunes theatrical shorts to promote its upcoming live action/animated feature, *Looney Tunes: Back in Action*. One of those shorts includes our hero, Duck Dodgers. Duck Dodgers, one of Daffy Duck's alter egos, is a futuristic superhero who bumbles his way through space with his sidekick Porky Pig. Dodgers' new film is titled *Attack of the Drones*. Writer/producer Larry Doyle said of the film, "You never do a direct spoof of anything, because it always looks too derivative, but there are things in there that you'll recognize from *Men in Black* and from *Star Wars*." Although the *Star Wars* influence is subtle, Doyle said that there are, indeed, clones. "Daffy creates an army of robots based on himself to



fight something, but the short isn't really about the fight, which ends quickly. It's about letting those robots loose after they've been victorious." If the clones are based on Daffy Duck, the galaxy is probably in real trouble. ☺

Attack of the Clones Wins LEAF Award

Star Wars: Episode II Attack of the Clones was recently given the LEAF Award for Best Visual Effects in a Feature Film. Present to receive the award, which was given out at the London Effects and Animation Festival on October 9, 2002, were Ben Snow, Ari Rapkin, and David Bullock. Other nominees in the Visual Effects category were *Spider-Man*, *Spirit: Stallion of the Cimarron*, and *Black Hawk Down*. ☺

Clones Beat up Other Toys

Clones didn't attack just the box office this summer. They also attacked and defeated the competition on the toy shelves, according to a report issued by NPD Funworld, the leading source of toy industry data. According to the report, through October *Star Wars* toys came out as the top-selling licensed toys of the year, on top of other popular series such as *Harry Potter*, *Spider-Man*, and *Power Rangers*. *Star Wars* toys sold almost double the amount of their nearest competitors.

Star Wars action figures and accessories from Hasbro accounted for the largest business, outselling the nearest competition at a margin of more than 2 to 1. Coming in second were LEGO building sets. More importantly, *Star Wars* dominated all assortments and items introduced in 2002, holding four of the top five slots, with

Hasbro's basic action figures holding the #1 slot. Even more phenomenally, Hasbro's electronic lightsabers held the #2 slot and sold so well that lightsaber sales were more than double what they were in 1999. With the release of *Star Wars: Episode I The Phantom Menace*

Lucas Licensing Ltd., the divi-

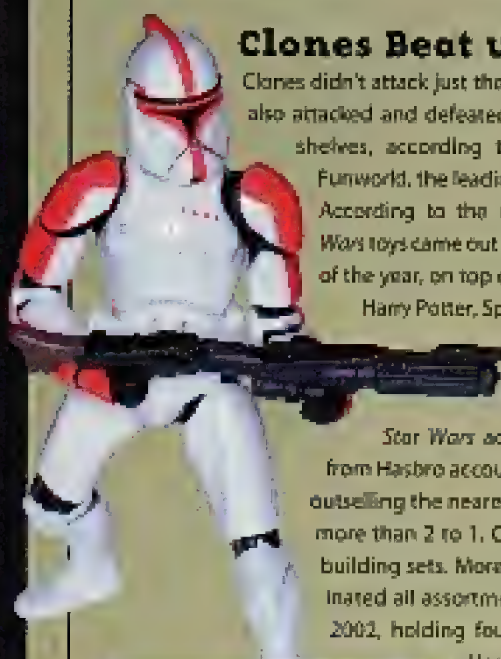
sion in charge of toy licensing, expected the momentum for their toys to continue through 2002, especially with the release of the *Attack of the Clones* DVD and the IMAX version of the movie rekindling an interest in the film closer to the holiday season. Several great new toys were released around this time, including the 15", voice-controlled, interactive R2-D2. An interactive Jedi Training Lightsaber that allows kids of all ages to test their combat skills with the help of Yoda, Qui-Gon Jinn, and Obi-Wan Kenobi was also introduced. Other holiday season releases included a Republic Gunship and a Geonosian Battle Arena playset.

Star Wars was also a big hit on the Halloween circuit. Party City, one of the nation's leading Halloween costume retailers, predicted its top-selling costumes, and *Star Wars* was right up there. Andy Bailen, Party City's Executive Vice President of Merchandising and Marketing, said in a press release, "As *Star Wars* has returned to the big screen, you can expect to see Jango Fett, Anakin Skywalker, Obi-Wan Kenobi, and Yoda knocking on your front door." According to Bailen, the "Diva" look was big with girls this past Halloween and fitting snugly into that category were Padmé Amidala costumes.

Of course, products like these have contributed to *Star Wars* being one of the most successful movie lines of all time, amassing an amazing \$8 billion in retail sales since its introduction in 1977. ☺

Carrie Fisher Awarded for Disabilities Work

The Screen Actors Guild awarded Carrie Fisher with its Harold Russell Award for contributions to awareness and understanding of people with disabilities on November 1, 2002 at a ceremony held at the Sheraton Universal in Los Angeles. The Guild's president, Melissa Gilbert, co-presented the award to Fisher with long-time friend George Lucas. Fisher received her award for bringing drug addiction and chemical imbalance to the public consciousness with her novel, *Postcards from the Edge*. Other recipients of the award included Patty Duke and Robert Guillaume. The Screen Actors Guild has been giving this award, which was named after the first actor with a disability to win an Academy Award, for the past two decades. ☺



"Only You Could Be So Bold"

The Online Film Critics Society (<http://www.rottentomatoes.com>), an international association of Internet film journalists, announced recently that it had compiled a list of what it considers the top 100 villains of all time. Guess who took the top dishonors? None other than our favorite Dark Lord of the Sith, Darth Vader. Coming in at second place was consensus-taker-eating Hannibal Lecter.

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to battle their common enemy...
and decide the fate of the galaxy!**

The newest adventure in the bestselling New Jedi Order Series!



The Yuuzhan Vong have all but demolished the New Republic. Now, the galaxy's last hope rests with Luke Skywalker and his Jedi comrades, in their quest for a fabled world that may hold the key to victory. But first they must battle the invaders once again—as allies of the Empire!

ON SALE IN PAPERBACK FEBRUARY 4

And don't miss the next two adventures in the Force Heretic trilogy, coming soon!

**STAR WARS: THE NEW JEDI ORDER:
FORCE HERETIC II: REFUGEE**
Sean Williams and Shane Dix

ON SALE IN PAPERBACK MAY 6

**STAR WARS: THE NEW JEDI ORDER:
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Sean Williams and Shane Dix

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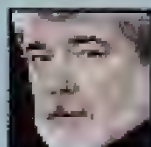
STAR SIGHTINGS

65

by Benjamin Harper

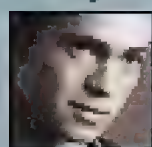
» When Han Solo says, "Who's going to fly this thing, kid, you?", and I say, "You bet I could!" I find myself going

Did you see it? Maybe you shook your head in disbelief and marked it up to a celebrity impersonator, but that really was **GEORGE LUCAS** guest starring on the NBC sitcom *Just Shoot Me*. Lucas filmed his scenes for the January episode last October 21. The producers of the show didn't think they'd be able to secure Lucas for the role, but they



asked anyway. Turns out that Lucas is a fan and agreed to a cameo appearance. The episode in which Lucas made his TV acting debut revolved around Finch (David Spade) obsessing over meeting his hero, George Lucas. "His acting was through the roof," Spade told *Entertainment Weekly*. "He nailed it. And then we put up a card table and formed a line for autographs. It was pretty bad. He spent more time giving autographs than he did doing the show."

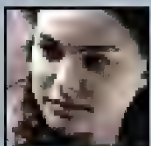
According to *The Hollywood Reporter*, **HAYDEN CHRISTENSEN** (Anakin Skywalker) is in negotiations to star opposite Vince



Vaughn as his younger brother in an upcoming New Line film entitled *The Other Side of Simple*. The film follows the story of two thieves, played by Vaughn and Don Cheadle (*Boogie Nights*) who return to their midwestern town after being gone for quite some time. There, they reunite with Vaughn's younger brother, who they abandoned ten years earlier during a botched robbery. The film was written by Eric Kmetz and directed by Joseph Ruben (*The Good Son*).

In less felicitous Jedi news, Christensen's Eco-challenge Team Kodak Water & Sport withdrew from the grueling cross-country competition, which aired on USA Network, on October 16, 2002, due to one team member's exhaustion.

The Skywalker family is working hard. **NATALIE PORTMAN** (Padmé Amidala) is set to star opposite Penelope Cruz in a World War II drama called *Head in the Clouds*. According to *The Hollywood Reporter*, Portman will play a budding fashion photographer in Paris, France, who's romantically involved with a young man (Jay Rodan) who goes off to fight fascists during the Spanish Civil War in the late 1930s. Portman's character takes in a gypsy, played by Cruz, and hides in Paris until Allied forces liberate the city in 1944. John Duigan (*Shivers*) wrote and directed the



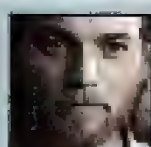
film. Filming began in December 2002 in Paris, France, and moved to Montreal, Quebec, for additional shooting through February.

Americans for the Arts recently honored Portman at the National Arts Awards, held October 7, 2002 in New York City. Portman received the 2002 Young Artist Award.

EWAN MCGREGOR (Obi-Wan Kenobi) is taking root in Japan. The Jedi Knight is the new face



of the Japanese canned coffee beverage *Roots*, replacing Kevin Costner. In the ad, Ewan is apparently chugging the coffee while wearing a suit and riding a mountain bike, according to the British newspaper *The Daily Record*. The Japanese are wild about Ewan—he's also done advertisements for Japanese companies Bobson Jeans and Aeon English Language School.



McGregor can be seen (or heard) in all mediums these days. From October 28 through November 1, 2002, the star participated in BBC Radio 4's *Book at Bedtime* program. He read five stories on five consecutive nights. McGregor chose to read short stories by Russian author Anton Chekhov—"His Wife," "The Bet," "The Beauty," "Concerning Love," and "Vanka." McGregor chose Chekhov's stories because "those could be contemporary stories as they are about very human things, love and survival," he said. "What really appealed to me is that there is a huge melancholy running through all his work and there is something nice about melancholy stories, especially at bedtime." McGregor added that he really enjoyed the experience of recording for radio, and said, "In radio, really anything is possible. I found it really beautiful, and it has made me much closer to Chekhov's writing."



From Jedi Knight to British Knight, **LIAM NEESON** (Qui-Gon Jinn) was awarded the OBE, or Officer of the Order of the British Empire, in October 2002.

What does that mean? It means he's a knight. It also means he got to meet Queen Elizabeth II at a ceremony in which she knighted him. According to ananova.com, Neeson was so nervous during the ceremony that he said he was "weak-kneed," and hadn't been so nervous since meeting Muhammad Ali in 1981. "The Queen asked me if the award was for theater or films, and I said I thought it was for both. She said, 'That's nice,'" said Neeson.

The *Belfast Telegraph* reported that Neeson, along with Hollywood star Richard Gere, threw his support behind a peace initiative in Northern Ireland that is aimed at schoolchildren. Other locally and globally famous people signed up for the groundbreaking project that focused on peace and non-violence in Ulster, including Northern Ireland Nobel Peace laureates John Hume, David Trimble, and Mairead Corrigan McGuire. The initiative, called the New Release Project, was in celebration of the United Nations-declared International Decade, and urged children to create communities where non-violence is the norm. Schools competed for a trip to New York in October 2003 to take part in a United Nations-sponsored event. Schoolchildren involved in the project heard a message from Neeson, who said he was looking forward to meeting the winners in New York.

And on a totally different note, Neeson, along with fellow *Star Wars* alum **SAMUEL L. JACKSON** (Mace Windu), was given a GQ Man of the Year award for 2002 on October 16, 2002, at a special ceremony that aired nationally on NBC on December 14, 2002. The seventh annual GQ Men of the Year Awards recognized 18 men from the worlds of music, fashion and style, film, literature, sports, comedy, television, theater, and culinary arts. Jackson (whose award was presented by Naomi Campbell and James Penfold) was declared Most Stylish, while Neeson was the best Theater Actor. Meryl Streep, who presented Neeson's award, also accepted for the actor, who was unable to attend.



News from the dark side: According to christopharleaoweb.com, **CHRISTOPHER LEE** (Count Dooku) performed with the Tolkien



don't be such a nerd!"

—Mark Hamill, *Official Star Wars Fan Club Newsletter*, 1978

Ensemble Itolkienensemble.dk, complete with orchestra, choir, and singers, in a concert at Tivoli Concert Hall, Copenhagen, Denmark in October 2002. Lee recited two poems from *The Lord of the Rings* accompanied by music composed by the Tolkien Ensemble. The performance was released on a CD entitled *At Dawn in Rivendell*.

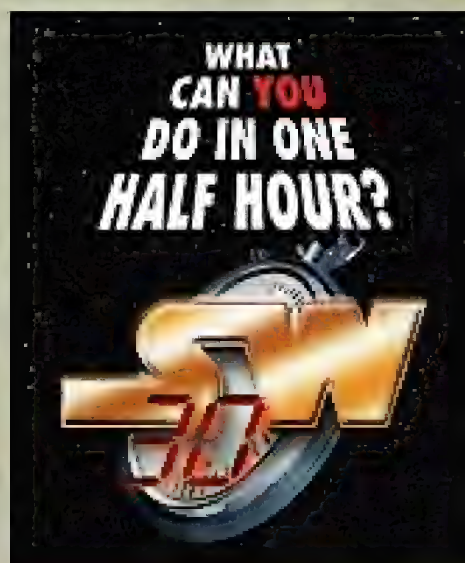
JAMES EARL JONES (voice of Darth Vader) delivered a lecture entitled "The Culture Quest: How Culture Affects Us and How We Affect Culture" to hundreds of students at Cornell University on October 25, 2002. According to *The Cornell Daily Sun*, Jones' brief lecture focused on society's need for culture and the ability that

culture has to influence the traditions, customs, heritage, philosophy, and religion of given communities, and the actor noted that worldwide cultures are strengthened when they encounter each other. "Some of the greatest periods in our history occurred when cultures merged," he said. The students were blown away by Jones' insight into cultural relevance. Matt Rogers, a Cornell University student, said that Jones "gave us a forum to understand other people and to learn how to get along with them in a better way." Another student, Rachel Scher, said that Jones "is such a superstar, but the way he connected with the audience brought him to a personal level with each audi-



ence member. This made his message even more applicable." Following Jones' lecture was a Q&A session in which students deviated from the topic at hand to ask questions about the actor's famous roles. When asked about the legacy he feels he left on the film and theater world, Jones stated, "I'm not finished yet." Let's hope not!

PETER SERAFINOWICZ (voice of Darth Maul) is a busy bee these days. He's starred recently in a television comedy for BBC2 in the UK entitled *Look Around You* and also in a comedy series for BBC Radio 4 entitled *The Saffron Time*, in which he plays a bad guy named Raamen Bod. The comedy was described by BBC Radio 4 as an "epic and timeless tale of two men and their quest to find the most magical and powerful item of furniture in the universe." ☺



The Star Wars Trilogy in 30 Minutes is Official—and a Hit!

Fans who attended *Star Wars Celebration II* in 2002 got a sneak peek at a stellar play called *The Star Wars Trilogy in 30 Minutes*, but now it's open to the public in the United States for the first time, and everyone loves it—including George Lucas.

The play, which has been a staple at the Edinburgh Festival since 1996, had its US premiere in October 2002 at the Coronet Theater Upstairs in Los Angeles. The show takes all three of the classic trilogy films and mashes them into a hyper-paced 30-minute show, and all lines in the play are direct quotations from the films. In August, the troupe traveled to Skywalker Ranch for a performance before Lucasfilm employees and the films' creator.

"I was quite impressed that they were able to find a way to make *Star Wars* faster and more intense." —George Lucas

"I was quite impressed that they were able to find a way to make *Star Wars* faster and more intense," said Lucas. "I'm always happy that *Star Wars* continues to be a source of creative inspiration, and I hope to see them perform again after Episode III comes out, when they can do all six as *Star Wars in 60 Minutes*."

Outside reviews have been positive as well. *Backstage West*'s Jenelle Riley stated that writer Patrick Gorman is "aided by a terrific cast whose performance walks the delicate line between homage and parody."

"By the end, it's clear why creator George Lucas gave his blessing to the show after viewing a special rendition at Skywalker Ranch," said Joel Hirschhorn in *Variety*. ☺



THX-1138 Closes Oakland International Film Festival

The Oakland International Film Festival closed its weeklong celebration of film on October 24, 2002 with George Lucas' student film, *Electronic Labyrinth: THX-1138 4EB*. The fifteen-minute long film was featured as part of "Filmmaker Firsts: A Night of Inspiration," which featured the first films of such famed

directors as David O. Russell (*Flirting With Disaster*), Robert Zemeckis (*Gremlins*, *Cast Away*) and Spike Lee (*Do the Right Thing*, *Malcolm X*). ☺

BEHIND-THE-SCENES INFORMATION
STAR WARS UNIVERSE IS INFORMATION

KEY

The field of archaeology is all about learning to read the messages contained in human-made objects to answer the question, "What do they say about their creators?" The same approach works in the realm of *Star Wars*, whether we explore the implications of various details within the *Star Wars* galaxy or we probe the technical magic behind the scenes.

SUBTLE SAILOR

Count Dooku's immense resources and well-placed connections allow him to equip his private space vessel with highly refined electronic countermeasures. Among these are transponders that fill Coruscant's official traffic monitoring systems with an ever-changing stream of disinformation using stolen high-security codes. As a result, the vessel sets off no alerts. More importantly, Dooku's movements cannot be tracked via official records, even if he sails through closely monitored sectors.

THE LAST MODEL OF EPISODE II

The ILM Model Shop tackled the dock hanger as its final work for Episode II. Model Shop Supervisor Brian Gernand appointed droid operator/modelmaker Don Bliss the project lead. "We had just two and a half weeks to do it," Bliss says, "but we had the cream of the Model Shop working on it." A computer-generated (CG) animatic provided the basic structure of the hanger, and guidance on the look came from visual effects supervisor John Knoll and a single Marc Sabaena drawing from the art department of Jek Productions. Modelmaker Steve Cowley, a veteran of the original *Star Wars* model shop, added architectural detail to the set.

EXECUTIVE HANGAR

Count Dooku lands his Solar Sailer in one of the techno factory's old executive hangars to meet with Darth Sidious. Though the plant has not been used for centuries, the advanced materials in its construction have decayed little.

ULTIMATE PLAYSET

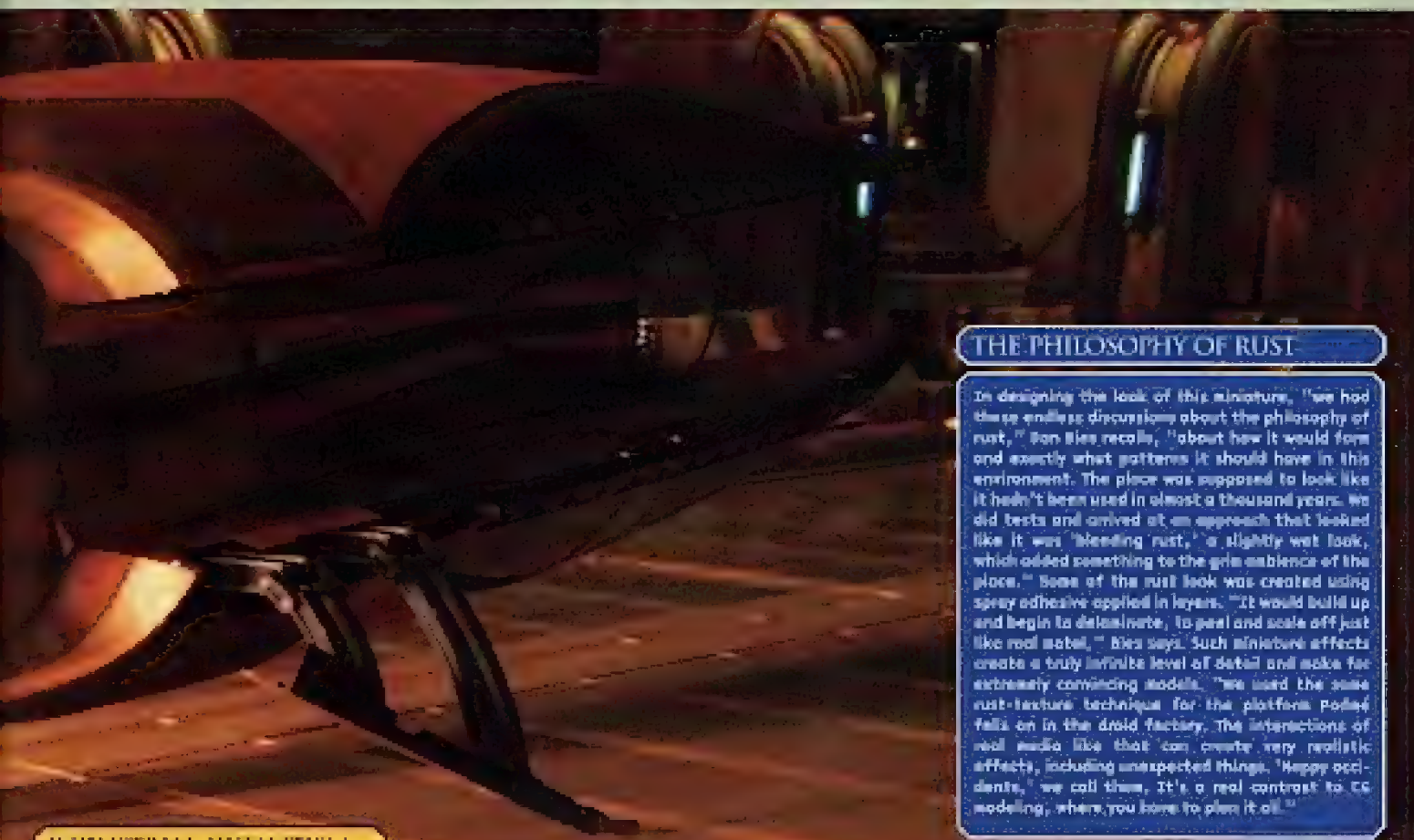
"We built the hanger at 1/18 scale," notes Don Bliss. "In fact, we used that scale for a lot of the miniature sets in Episode II." This scale is large enough to allow for convincing fine detail, which is created at a fraction of the cost of building a real set. "This happens to be the same scale as the Hasbro *Star Wars* action figures, which we sometimes stood in place for scale reference," Bliss acknowledges. Thus, the effects boards at ILM were really creating what one might consider the ultimate playsets.



1. Miniature hangar set 4 feet tall, 4 x 14 feet wide
2. CG model Solar Sailer spacecraft
3. Live-action Count Dooku and Darth Sidious
4. Use fluorescent bulbs dressed into model by ILM modelmaker Grant Linehart
5. Laser-cut floor plates
6. Support structure of model built by ILM modelmaker Dave Murphy
7. Paint job led by ILM modelmaker Melissa Welles

BY DAVID WEST REYNOLDS

DARK RENDEZVOUS



THE PHILOSOPHY OF RUST

In designing the look of this miniature, "we had these endless discussions about the philosophy of rust," Ron Blas recalls, "about how it would form and exactly what patterns it should have in this environment. The place was supposed to look like it hadn't been used in almost a thousand years. We did tests and arrived at an approach that looked like it was 'bleeding rust,' a slightly wet look, which added something to the grim ambience of the place." Some of the rust look was created using spray adhesive applied in layers. "It would build up and begin to delaminate, to peel and scale off just like real metal," Blas says. Such miniature effects create a truly infinite level of detail and make for extremely convincing models. "We used the same rust-texture technique for the platform Podar falls on in the droid factory. The interactions of real media like that can create very realistic effects, including unexpected things. 'Happy accidents,' we call them. It's a real contrast to CG modeling, where you have to plan it all."

INDUSTRIAL GIGANTISM

Everything on Coruscant is of a colossal scale. While the planet is best known as the seat of galactic government, it gained that position from its privacy in commercial power and is dotted with massive industrial plants. Like the rest of this megapopolis, these factories can be hundreds of stories deep, with facilities larger and more powerful than those found in an entire planetary sector. The abandoned factory of Dacba, larger than an ordinary city, is just one of Coruscant's thousands of industrial emplacements. Since many of the bodies from Dacba's catastrophic accident were sealed behind collapsed sections and considered unrecoverable, the colossal facility now holds the unpleasant distinction of being the galaxy's largest tomb.



DEAD SECTOR

Coruscant's most infamous Dead Sector is the corpse of the ancient factory of Dacba, site of the planet's worst industrial accident seven centuries ago. A chemical explosion deep below the surface filled the labyrinthine factory with neurotic carbide gas, killing 300,000 trapped workers. The investigation of this unprecedented horror led to rumors that part of the Dacba plant reportedly was dedicated to purchasing biological fluids from economically disadvantaged new immigrants was actually processing most of these beings into nutrients. Though this rumor was officially denied, the incident was classified and the records sealed. Dacba's fantastically wealthy corporate executives quietly withdrew to other parts of the galaxy as the installation was removed from Coruscant's power grid and left a Dead Sector.

Beings even remotely sensitive to subtle emanations of the Force consider the site poisoned and cannot go near the old Dacba factory without suffering nightmarish hallucinations. Even those who dismiss stories of wraiths and tortured specters avoid the location nonetheless. It would surprise citizens of Coruscant to learn that power flows again within some of these ancient corridors, as parts of the site have been mysteriously reactivated. It serves as a secure setting for a Sith rendezvous.

INSIDE ATTACK OF THE CLONES



LucasArts Tells

by *Justin Lambros*



In the beginning, George Lucas brought together some of the best and the brightest talents in the emerging field of computer games to create the Lucasfilm Games Group. Their goal was "to find the best way to bring the 'Lucasfilm touch' to video games and help advance the state of the video game art," according to the company's 1983 annual report. The Games Group took up residence in a fairly nondescript office park, right next to Industrial Light & Magic and the group that would eventually become Pixar Animation.

Today, the LucasArts Entertainment Company resides in a similarly nondescript office complex just a few miles down the road from Skywalker Ranch. There, 350 highly creative people work at putting gamers and *Star Wars* fans alike inside their ultimate dreams. Whether it is flying through the Death Star trench, wielding a lightsaber, or Podracing at over 600 mph, the game developers at LucasArts have been working to create virtual versions of the *Star Wars* galaxy for over twenty years.

Who are they, and how do they do it? *Star Wars Insider* takes you straight to the source and finds out from those who work the magic.

Us How It's All Done

Jon Knoles: Director

Anyone who's ever played a *Star Wars* game has probably seen the work of Jon Knoles. This long-time game industry veteran has worked at LucasArts for over twelve years, starting out as an artist on the Super *Star Wars* trilogy of games in the early 1990s. More recently, he's been co-director of the *Shadows of the Empire* game and director of both *Star Wars Episode I Racer* and the recently released *Star Wars Bounty Hunter*.



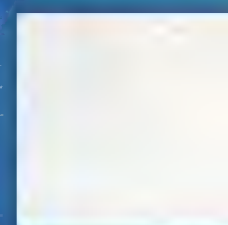
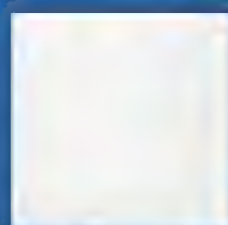
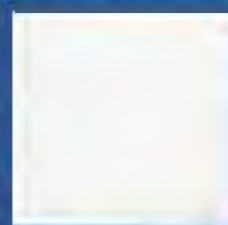
Games start with ideas, and ideas for games start with the video game director. "The director's primary job is to provide the vision for the game," says Knoles. All the creative decisions come back to the director. Who wouldn't love it if his job were to dream up epic adventures in the *Star Wars* galaxy and oversee their creation? Unfortunately, it's not that simple.

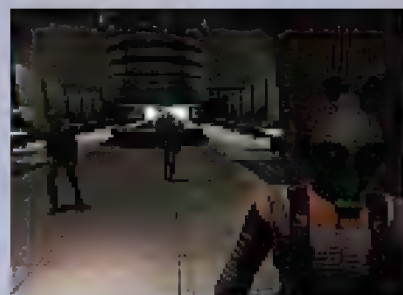
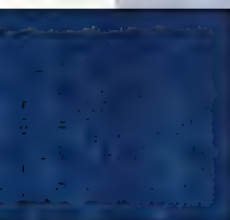
Star Wars Bounty Hunter began in October of 2000. "The first step was being invited by Lucas Licensing to go to the Skywalker Ranch and get locked in a room and read the script for Episode II. Immediately we saw that Jango Fett was going to be a really cool guy to make a game about." But there was a bit of trouble for Knoles. "The problem is that he gets his head cut off at the end of the movie." To solve this problem, Knoles decided to go back in time.

"We learn from the Episode II script that Jango Fett is the source for a clone army, and he also has this ten-year-old kid named Boba. Why did he want that? Those are pretty interesting things to find out. So in order to find this out you have to go back ten years, because that's when Boba was 'born.' What happened ten years before Episode II that impressed Count Dooku and Darth Sidious so much? What was going through Jango's mind that would make him want to have a kid? There's only one place to go to get these kind of questions answered—to the man himself.

"The first thing I did was make a list of questions. A lot of those questions only George Lucas could answer, which was neat." With Lucas' tight schedule, all the questions needed to be simple yes-or-no

"The director's primary job is to provide the vision for the game." — Jon Knoles





"The producer insures that the game is going to meet LucasArts high standards of ga

questions. "Can we explain the origin of *Slave I*? Can we explain how Jango and Zam met?"

Knoles got a pretty good idea of who Jango Fett really was, enabling him to flesh out a story and overall game design. Now that the easy part was done, the game went into production. That's where it gets tricky. Production teams can have as many as fifty or more members, and the director reviews everything each team member brings to the table. Luckily, he's not doing it alone. There is a lead member for each group, but it's up to the producer to keep it all on track.

Mike Gallo: Producer

The producer works closely with the director, and the two of them manage the entire design process. In an industry that is still coming of age, these jobs' responsibilities are still in flux. "The role of the producer at LucasArts varies from product to product," explains Mike Gallo, a LucasArts veteran since 1999. He's worked on numerous projects in the prequel era, including *The Phantom Menace* game, *Star Wars Demolition*, and *Star Wars Obi-Wan*. He's currently working on *Star Wars: Knights of the Old Republic*.



There are two different types of LucasArts projects: internally developed and externally developed. For an external game, LucasArts collaborates with one of the top developers in the games industry, such as BioWare, Factor 5, Raven Software, and Totally Games. In this case, the producer is LucasArts' main point of contact and communication with the team. "The producer insures that the game is going to meet LucasArts high standards of gameplay, story, and graphics quality," says Gallo. "And then, of course, he has to manage the schedule and budget."

"An internal producer is a lot more involved with the day-to-day tasks of the team," says Gallo. The producer works with the director to make sure that the director's vision comes through in the end. Typically, it takes anywhere from eighteen months to over two years for a game to go from concept to store shelves, sometimes even longer. Creating a game can now cost over \$10 million, which puts a tremendous amount of pressure on the producer.

Another big task for the producer is to make sure that the game fits into the rapidly growing Expanded Universe. To ensure a smooth continuity match, they work closely with several members of Lucas Licensing. "Working with the Ranch is really great," Gallo says. "They give us a lot of freedom within the universe and work really closely with us when there are issues about *Star Wars* continuity. They're great about getting us resources and assets that we might need."

"The main thing that all producers here try to do is put out a game that ultimately appeals to diehard *Star Wars* fans as well as to casual gamers, and that can really be accessible and give people a fun experience." It helps to be a fan of all things *Star Wars*, which Gallo certainly is. For him, one of the major benefits of the job is "just being able to play around in that universe." Gallo gets the satisfaction of a job well done when players feel as if they're part of the action.

The producer and the director are responsible for the big picture, but what about the nuts and bolts of game production? For that, they rely on the members of the development team.

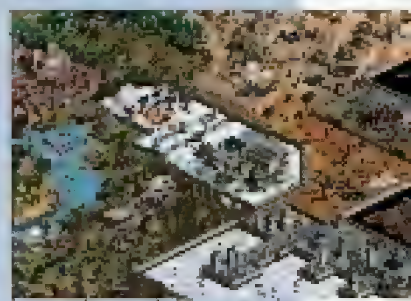
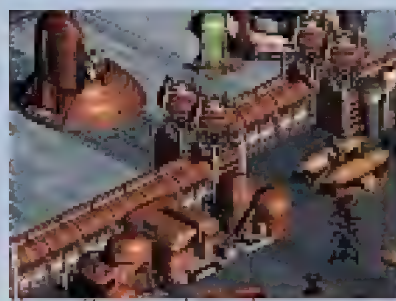
Tim Longo: Designer

The designers decide what goes where, and Tim Longo has been making those decisions for almost seven years, working on *X-Wing vs. TIE Fighter* and projects like *Jedi Knight: Mysteries of the Sith*, *Indiana Jones and the Infernal Machine*, *Star Wars Starfighter*, and *Star Wars Jedi Starfighter*. He's currently working on a yet-to-be-announced project.

"The game designer works with the director and lays down the overall structure and mechanics for the game itself," explains Longo. "Everything from controls to weapon design, character design, any special mechanics you might have, like Force powers. They typically figure out the high-level mission design, which then is handed off to the level designers who flesh it out into great detail. Level designers are mini-game designers, each in charge of their own level." All of the art and programming tasks end up going through the level designers as the game draws closer to completion.

Being a *Star Wars* designer has its challenges. "It's such a rich pre-established world. Everyone has assumptions about it, knows it, and loves it. But someone has to decide what to do and what's official." This is where the leaders of the design team really earn their keep.

"The game designer works with the dire



play, story, and graphics quality." — *Mike Longo*



"We're always butting heads, in a good way, and collaborating on what would make a good *Star Wars* game."

Longo likes this daunting task. "There's a tremendous amount of responsibility that we have, trying to keep things realistic for the world, the mythology of it all. To try and make it better and enhance it." It's this kind of dedication that keeps LucasArts fans coming back for more.

Chris Williams: Artist

Visually, the video game industry has grown in leaps and bounds—even over just the past few years—from brightly colored blocks in the early 1980s to nearly photo-realistic, cutting-edge graphics. Through

Interface artists, and environment modelers. Keeping a team of such creative people focused is one of the toughest parts of the job.

There are a few important rules. "If it's a *Star Wars* project, the lead artist insures that everything fits into the *Star Wars* universe."

Even though the worlds of *Star Wars* have some of the most distinctive imagery, Williams doesn't feel limited by what has already been established. "It forces you to be creative within those parameters, and ultimately you end up with something far more rewarding," says Williams. With twenty-five years of vehicles, characters, and architecture to draw on, the art team has plenty of inspiration for new designs. "When we go to develop a new planet or a new alien race or a new vehicle, we have all that reference. Being able to play off the work that's been done with the films ends up making our stuff better."

"Our interaction with Industrial Light & Magic has been expanding recently," says Williams, noting that the cinematic cutscenes for *Star*



"The lead artist is responsible for everything visual in the game and manages a team of 20 to 30 artists." — *Chris Williams*

all this growth, artists have been given a chance to shine like never before. Chris Williams' first project at LucasArts was *Star Wars Obi-Wan*. He moved on to becoming the lead artist on *Star Wars Galactic Battlegrounds* as well as its expansion pack, *The Clone Campaigns*. Currently he's the lead artist on a yet-to-be-announced project.

The art group is usually the largest part of a development team. "The lead artist is responsible for everything visual in the game and manages a team of 20 to 30 artists," according to Williams. The lead artist oversees concept artists, animators, modelers, texture artists,

Star Wars Bounty Hunter were created by ILM. LucasArts even gained access to computer models created for Episode II visual effects. "Video game technology has progressed now to a point where our hardware is allowing us to use higher-resolution models and textures," he explains. "Five years ago, a film-resolution model was useless to us. Today it's something we can make use of in our games." Williams foresees the gap between digital effects for film and video game animation shrinking even more in the future. "That's where LucasArts has an advantage."

and lays down the overall structure and mechanics for the game itself." — *Paul Longo*

"The lead programmer is responsible for providing the technical vision of how



Chris Corry: Programmer

The unsung heroes of the videogame industry, the backbone of every project, are the programmers. Their best work goes unnoticed. Programmers take the dreams of the director, producer, and designers and make them all happen. When they've done their jobs correctly, they capture players' imaginations, suspend their disbelief, and submerge them into the game world. This is especially important for making successful *Star Wars* games. Chris Corry, a four-and-a-half-year veteran in game development, came into this "fun" industry from corporate America to serve as lead programmer on *Star Wars Starfighter*. Corry is currently working on a still-secret project.

"Building the games is a pretty big undertaking. It's a tremendously complicated endeavor, and so many people are involved with the technical side," says Corry. "Just getting all of your programmers to pull their oars in the same direction is a pretty big job in itself." Gone are the days where just a couple of people could dream up a game and code it themselves. "The lead programmer is responsible for providing the technical vision of how game engines are constructed."

As gaming technology evolves, so do the expectations of what makes a good game engine. "It's surprisingly deep for someone like myself who came from outside the games industry," says Corry. "The reality is, when you take apart a game engine and look at all the different cogs and wheels that are spinning around, it's pretty complicated."

The transition from 2D games to 3D games created a completely new set of programming rules. To satisfy the players, programmers must build increasingly realistic-looking worlds, and this expectation

poses a great challenge. "As technology advances," says Corry, "just staying up on current rendering techniques is very complicated."

Even the seemingly simple task of putting pretty pictures on screen can be a major chore, with more challenges than the average gamer might realize. "How do I as a programmer control the game camera, and then how do I expose that or to what degree do I expose that to the player?" Answering these questions can take a lot of time both before and during the task of programming the game.

But are all the headaches and late hours worth it? Corry thinks so. "A lot of my friends are like, 'How is it working at a *Star Wars* company?' My answer to them invariably is, 'It is a lot cooler than I thought it was going to be, and I thought it was going to be pretty cool.'"

You'd think that getting the art, design, and programming completed to the director and producer satisfaction would be the end of line. The truth is that everybody at LucasArts is still human, and people make mistakes. Testers are responsible for catching them before the games reach the customers.

Chuck McFadden: Tester

If there's one urban legend in the videogame industry that just isn't true, it's that developers sit around and just play games all day—unless you are part of LucasArts' quality assurance group, that is. Lead tester Chuck McFadden has spent many days in front of a console with

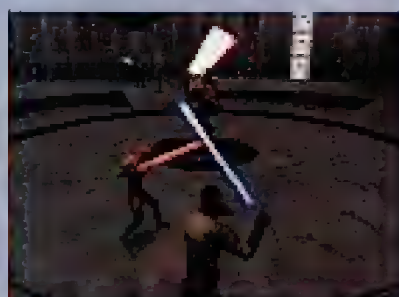
*"Take the best game you've ever played
three months and s*

a controller in hand. A four-year veteran at LucasArts, he has served as lead tester on *Star Wars Episode I: Battle for Naboo*, *Star Wars Rogue Squadron II: Rogue Leader*, *Star Wars Jedi Knight II: Jedi Outcast*, and now *Gladius*, an original LucasArts' fantasy roleplaying adventure.

According to McFadden, his job is not merely to play games but "to insure the quality of the game on every level." In addition to subjective responses to some broader questions (such as "Is the game fun?" and "Does it look and sound good?"), testers look for elements that detract from enjoyable gameplay. They report these problems to designers, who then find a way to fix them. "For consoles, it's also our job to make sure that when we submit to Nintendo or Microsoft or Sony, that it adheres to as many of their requirements as possible."

Lead testers build a database in which the rest of the test team catalogs problems—or "bugs"—they find in the game. Anything from crashes to graphic glitches are considered bugs. McFadden fondly remembers what the lead tester of the first project he worked on at LucasArts told him: "If a game is something that is

"Once a project has been given the green light, marketing



the engines are constructed." — *Chris Curry*

going to take you out of your world and put you in some fantasy world, a bug is anything that makes you realize that you are sitting your couch staring at the screen." This rule of thumb reminds McFadden that, though it may seem like fun and games, the tester's job is serious work.



and then play it eight hours a day for three months and see if it's still your favorite game." — *Chuck McFadden*

He explains it another way. "Take the best game you've ever played, and then play it eight hours a day for three months and see if it's still your favorite game," McFadden admits that he loves what he does. "I'd rather do this than anything else, even when I'm here eighty hours in a week."

Mary Bihr: Sales & Marketing

Mary Bihr, a fourteen-year veteran of LucasArts, is Vice President of Worldwide Sales and Marketing. She's been with the company since it was a small operation known as Lucasfilm Games that had no plans to explore the *Star Wars* universe.

"The whole cycle of where marketing integrates in development begins very early on," says Bihr. "Once a project has been given the green light, marketing begins to work with the development team to help define the audience, what would appeal to that audience."

Over the entire course of development the public relations, product marketing, and sales teams converge to get messages for the



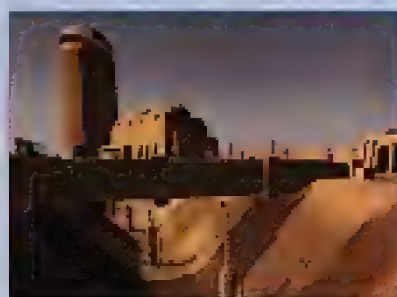
games out, PR interfaces with the media to let the intended audience know the game is coming, arranges previews, and provides materials for review. Product marketing keeps the buzz going by coordinating advertising and promotional materials. Sales is responsible for getting LucasArts games distributed everywhere videogames are sold, as well as the company's direct-sales effort.

"In the last decade, the stakes on all levels have been raised," says Bihr. "We're talking about development costs that have gone from a few hundred thousand dollars to several million," and those costs come hand-in-hand with multi-million-dollar marketing budgets. Some of the toughest work for Bihr's team is figuring out how each title fits into a multi-billion dollar market. "We have to be very, very accurate in attempting to predict our customer," she says.

LucasArts is one of a handful of small electronic game companies to remain in business over the past twenty years. In that time, it has released about 150 titles, a volume the largest publishers release in a single year. Nevertheless, for such a small company, even that number of titles is a tremendous accomplishment. Maintaining that incredible pace without sacrificing the quality and richness expected from LucasArts requires a constant team effort from all of the departments.

Loyal customers have helped this relatively small videogame company generate nearly \$1 billion in worldwide sales in its 20-year history. The creativity, dedication, and hard work of the gang at LucasArts should keep them around for at least another twenty years. 🌟

begins to work with the development team to help define the audience." — *Mary Bihr*



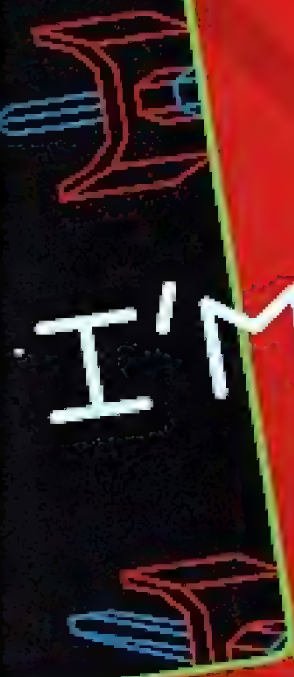
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"RED FIVE,

THE HISTORY OF STAR WARS VIDEOS

The imposing mass of the Imperial Death Star fills the X-wing fighter's view screen. Suddenly, a squadron of TIE fighters appears in the starry sky. The pilot fires weapons, knocking out oncoming energy blasts, but the Imperial fighters are relentless. The pilot hears someone shout, "I can't take it!" The shields are gone. The view screen flares, and the last



GAMES

of TIE fighters are across
warriors press their advantage.
The TIE fighters move in for the kill.
thing the Rebel pilot sees is ... GAME OVER.

A Long Time Ago . . .

For years *Star Wars* fans have enjoyed the special connection video games give, allowing them to be not only observers of the saga but also a part of the action. *Star Wars* has made a tremendous impact on the video-game market, having spawned more than fifty different games over the past twenty years.

It all began back in 1982: The very first *Star Wars* video game was entitled *The Empire Strikes Back*. It was a Parker Brothers release for both the popular Atari 2600 as well as Magnavox's light-gun-based Intellivision system. Despite being known primarily for board games, Parker Brothers took a gamble on the interactive entertainment world—a gamble that paid off phenomenally and began the enduring saga of the *Star Wars* video game universe.

The Empire Strikes Back was a single side-scrolling shooter game similar to Atari's 1980 hit *Defender*. Set on Hoth, the player took on the role of a Rebel pilot flying a snowspeeder against the AT-ATs marching on Echo Base. By shooting each walker no fewer than forty-eight times, you could destroy the advancing enemy and then worry about the ten or so following it. After three hits, your snowspeeder would crash and lose a life, but you could touch down in safe spots for repairs. Occasionally, if you avoided being shot long enough, the *Star Wars* theme would play, and for twenty seconds you were "using the Force," making your snowspeeder invincible.

The very next year, Parker Brothers introduced *Jedi Arena*, a version of Atari's *Breakout* and *Pong* with lightsabers. Remember when Obi-Wan Kenobi trained Luke Skywalker with a remote? Back in the days of the Atari 2600, a two-minute scene was enough inspiration for an entire game. The remote fired an energy bolt, the red Jedi deflected the shot at the blue Jedi,

I'M GOING IN!"

and the blue Jedi tried to bounce the shot back. The angle at which the bolt was fired depended on the angle of the lightsaber. It was incredibly monotonous when playing against the computer, but head-to-head competition made *Jedi Arena* a successful two-player game.

Later in 1991, Parker Brothers released *Return of the Jedi: Death Star Battle*. In this Millennium Falcon shooter, much along the lines of the original *Empire Strikes Back*, the player navigated the Falcon through the perimeter of the second Death Star, avoiding marauding TIE fighters while looking for the shield generator on the forest moon to be deactivated. Once that task was accomplished, it was a matter of destroying the Death Star and avoiding the resulting fireballs.

In 1983 Atari released the first, and possibly the best, of its *Star Wars* arcade games. It was simply called *Star Wars*, and at last it put players in the position of Luke Skywalker flying his X-wing in the famous mission against the original Death Star. Available as both a stand-up cabinet and sit-down arcade game, *Star Wars* used color-vector graphics (similar to Atari's *Temple* and *Black Widow*) to create a 3D environment. Additionally, the *Star Wars* arcade game placed itself above all others with its creative use of sound effects from the film.

Players heard sound bites of Obi-Wan saying, "Use the Force, Luke," and Han Solo yelling, "You're all clear, kid!" This touch of realism brought the player into the action of the film, making this game a great achievement for its time and setting the tone for many games that would follow.

BY DAVID MADDOX

In It for the Money

Atari attempted to translate the *Star Wars* game to the home market on the Atari 2600, the new Atari 5200 and the ColecoVision system, but the company had to use traditional **raster graphics**. The basic game play of the arcade version was intact, but without the vector effects, sounds, and voices, much was lost in the translation.

Raster graphics use a grid of squares (also called bits or pixels) of varying colors to create an image. Each square has x, y, and sometimes z coordinates (for 3-D images), as well as a color value that make up the image. Raster graphic images are sometimes called bitmaps, because they contain the information that's mapped onto the grid.

—WIKIPEDIA

During this time, not all *Star Wars* games saw the light of day. Parker Brother's 1983 catalog contained an ad for a game entitled **Ewok Adventure** that was never released. It apparently dealt with those cute, furry aliens hang-gliding over Endor and attacking the shield generator with AT-5Ts. Due to a growing slump in the video-game market as well as the decreasing popularity of the Atari 2600, the game was canceled.

By 1984, fans demanded better graphics and more complex scenarios, and Atari answered with the *Return of the Jedi* arcade game.

The perspective moved from first person to third, and players once more found themselves as observers, controlling Princess Leia on a speeder bike, flying the *Millennium Falcon* through the second Death Star, and maneuvering Chewbacca around Endor in an AT-5T. While the cartoon-style animation was superior to that of previous games, *Return of the Jedi* was not as popular as the *Star Wars* arcade game.

In 1985 Atari returned with a true sequel to the *Star Wars* arcade game titled *The Empire Strikes Back*. Atari brought back the vector 3-D graphics as well as the first-person perspective, seating the player inside a snowspeeder battling AT-ATs on Hoth and flying the *Millennium Falcon*

through asteroid fields. The "new game" was actually an improvement kit sold to arcades, one that featured new stickers and placards to replace those of the *Star Wars* game cabinet, as well as a new ROM card to create the new scenery. Unfortunately, *The Empire Strikes Back* improvement kits were purchased in such limited quantities that very few arcades featured the game. Had *Empire* been released before the *Return of the Jedi* arcade, it might have fared better. Sadly, it was a casualty of the infamous video game crash. With the declining market that was shifting from arcade and console games to home computers the first chapter of *Star Wars* video games history drew to a close.

A New Hope

The Nintendo Entertainment System (NES) had been on the market since February of 1986 and, over many years, had succeeded in revitalizing home video-game entertainment. So in 1991 the newly dubbed LucasArts Entertainment Company, the interactive entertainment division of Lucasfilm, started working with JVC to breathe life into a cartridge game simply called *Star Wars*. Using a much larger storehouse of memory, the 8-bit NES system was able to capture the look, feel, and scope of an entire film rather than just one scene as previous games had done. Players controlled Luke, Han, or Chewbacca, alternated between side-scrolling and third-person perspectives, and faced all the major challenges of Episode IV. The game was so popular that it was later released on the hand-held portable Nintendo GameBoy system, as well as being licensed to a rival company for the Sega Master System and the Sega Game Gear portable system. LucasArts pressed onward with *The Empire Strikes Back* a year later, following the same style and allowing the player to ride a tauntaun on Hoth and travel to Bespin.

1982

1 *The Empire Strikes Back*

Atari 2600, ColecoVision

1983

2 *Jedi Arena*

Atari 2600

3 *Return of the Jedi: Death Star Battle*

Atari 2600, ColecoVision

4 *Star Wars*

Atari 2600, ColecoVision, Commodore 64, Intellivision, MSX

1984

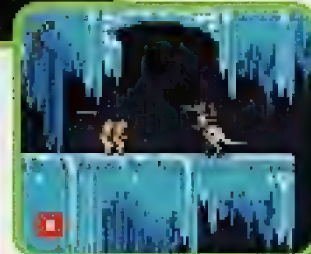
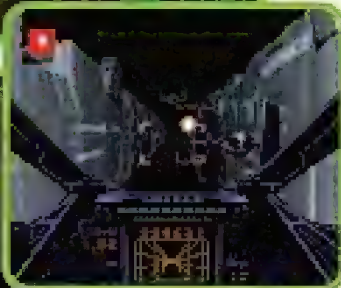
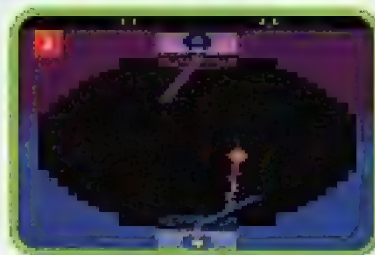
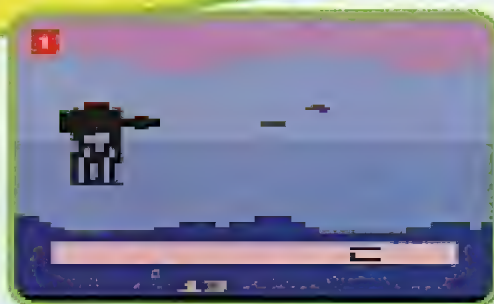
5 *Return of the Jedi*

Atari 2600

1985

6 *The Empire Strikes Back*

Atari 2600, Commodore 64



1991

Star Wars

NES, Game Boy, Master System

1992

The Empire Strikes Back

NES, Game Boy, Master System

Super Star Wars

THE HISTORY OF STAR WARS VIDEO GAMES

Return of the Jedi never made

it to the NES. Instead, LucasArts launched a spectacular tribute to the Trilogy in 1992 for the brand new Super Nintendo Entertainment System (SNES). First came *Super Star Wars*, which, following its predecessor on the original NES, retold the story of the film with a little creative interpretation for playability. By utilizing the SNES's enhanced 16-bit system, the game became a visual masterpiece. "Mode 7" scaling made the landspeeder and X-wing scenes enthralling with multi-layered background effects, and the SNES's sound processor played John Williams' famous score flawlessly.

Over the next two years, LucasArts released *Super The Empire Strikes Back* and *Super Return of the Jedi*. *Super Empire* added Force powers to

Luke's arsenal. *Super Jedi* allowed gamers to control a bikini-clad Leia and, for the first time anywhere, an Ewok. Both games were **platformers** with impressive scrolling backgrounds and sound effects. *Super Jedi* even was translated for the GameBoy and the

Sega Game Gear. The three games still stand as magnificent interactive recreations of the *Star Wars* Trilogy.

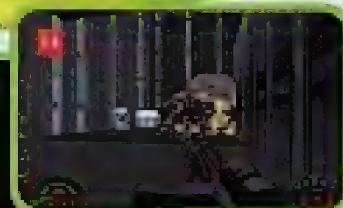
Enemy Fighters Coming Your Way

While LucasArts was filling home video game systems with versions of the films, in 1993 it decided to expand its market to include personal computer (PC) games.

The first PC contender was *Star Wars: X-Wing*, an official return to the "in-the-action" style of video gaming. Modeled after popular flying games such as Microsoft *Flights Simulator*, the player piloted an X-wing fighter on missions and in space battles. An original score carried the action and players had control of the direction and altitude of the craft. The game was far more advanced and detailed than anything possible on game consoles. *X-Wing* was a colossal success, and two expansion packs, *Imperial Pursuit* and *B-Wing*, gave players new missions and ships to fly.

Shortly after *X-Wing* was released, LucasArts expanded into new directions with *Rebel Assault*, introduced in 1993 for PC, Mac, Sega CD, and 3DO systems. Following the basic Episode IV storyline,

A platformer is a video game that requires the player to jump from one platform to another to advance through game levels.



1993

10 *Rebel Assault*
PC, Mac, Sega CD, 3DO

11 *Super The Empire Strikes Back*
SNES

12 *X-Wing*
PC

X-Wing: Imperial Pursuit
PC

X-Wing: B-Wing
PC

Star Wars Chess
PC, Sega CD, 3DO

1994

Rebel Assault
PC

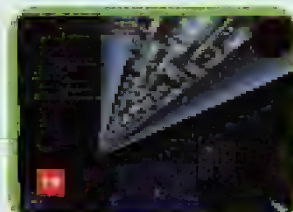
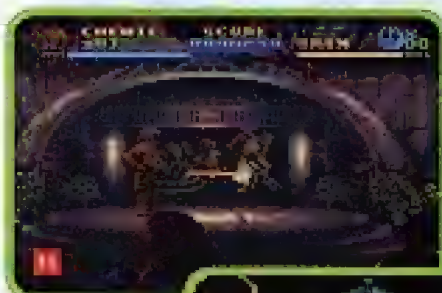
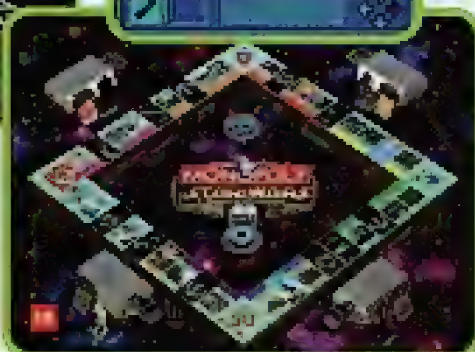
Star Wars Screen Entertainment
PC

13 *Super Return of the Jedi*
PC, Sega CD, SNES, Game Boy

14 *TIE Fighter*
PC

TIE Fighter: Defender of the Empire
PC

X-Wing Collector's CD
PC



1995

Star Wars Arcade
PC, Sega CD, 3DO

Dark Forces
PC

Rebel Assault II: The Hidden Empire
PC, Mac

TIE Fighter Collector's CD-ROM
PC

1996

Rebel Assault Collector's CD
PC

Dark Forces
PC

Rebel Assault II: The Hidden Empire
PC

Shadows of the Empire
PC

X-Wing Collector's CD
PC

1997

Yoda Stories
PC

Star Wars Monopoly
PC

X-Wing vs. TIE Fighter
PC

X-Wing vs. TIE Fighter: Balance of Power
PC

the player took the role of Rookie One, a Luke-like hero battling the Empire. The game featured space battles similar to X-Wing but also had third-person walk-around platform levels as well.

Testing the limits of what fans would accept, Software Toolworks created *Star Wars Chess* in 1994 for the PC as well as the Sega CD. It was classical chess with characters from the *Star Wars* Trilogy. Following in the footsteps of *Battle Chess*, players would watch game pieces annihilate each other during their capturing moves.

By now Sega had a stake in the *Star Wars* market but was tired of importing existing games rather than creating new ones. In 1994 Sega released the first *Star Wars* arcade game since 1985, *Star Wars Arcade* retold the story of the original Atari *Star Wars* game and featured a Mode 1 card that enabled it to display an impressive 180,000 **polygons per second**, had a 50-inch monitor, digital sound effects, and very realistic graphics. It was translated for the home market on the Sega 32X, the add-on system for the Sega Genesis.

The number of **polygons per second** is how many multi-sided 3-D shapes a game can draw in one second. Each 3-D shape makes up one flat plane on a 3-D object within the game "world" and determines how realistic a video game's graphics appear.

In the last ten years, the number of polygons per second some game systems can produce has increased nearly 1,000-fold. Nintendo's GameCube promises 6 to 12 million polygons per second under real gameplay conditions. Sony's PlayStation 2 and Microsoft's Xbox are capable of 75 million and 200 million polygons per second (respectively) under optimal conditions.

In designing a follow-up to X-Wing in 1994, LucasArts created *Star Wars: TIE Fighter*, giving players the opportunity to fly for the Empire and be the bad guys. The game featured an appearance by Grand Admiral Thrawn, who has been introduced in Timothy Zahn's *Heir to the Empire*, the novel credited with heating up *Star Wars* mania in 1991. An expansion game called *Defender of the Empire* included new missions.

The next installment in the battle simulator saga came in 1997 with *Star Wars: X-Wing vs. TIE Fighter*. Not since the ancient Jedi Arena were players able to battle each other in a real-time environment. Capitalizing on the growing popularity of the Internet and

networked computers, players could battle online against one another on either Rebel or Imperial sides. Its expansion pack, *Balance of Power*, allowed gamers to compete as the famous Rogue Squadron or their Imperial counterparts, Avenger Squadron.

In 1998 an X-Wing collector's series was released featuring X-Wing and TIE Fighter revamped utilizing the highly advanced graphics engine developed for X-Wing vs. TIE Fighter.

A More Civilized Time

PC games continued to dominate the market, and LucasArts was there in 1995 with its mega-hit, *Star Wars: Dark Forces*. Modeled after the successful first-person shooter game *Doom* and set between Episodes IV and V, the game cast players in the role of Kyle Katarn, an agent for the Rebellion trying to stop the latest creation of the Empire: the Darktrooper. Gamers could now shoot a lot of stormtroopers and battle it out with Boba Fett in a first-person perspective. Even Rookie One of Rebel Assault fame managed a return to the PC in *Rebel Assault II: The Hidden Empire*. The game featured actors and digital effects for the **cut scenes**, making the adventure more of an interactive film than a traditional game. Players could fly different ships, and the game had an exciting storyline about the Empire's cloaking technology project. The original *Rebel Assault* was re-released a year later together with the original X-Wing game on a two-part Collector's CD.

But the game market was about to change again. On September 9, 1995 Sony released the 32-bit PlayStation (PS) game console. The most advanced system of the time, it utilized CD-ROM games, featured incredible detail and sound, and had phenomenal storage capacity. The very next year, *Dark Forces* and *Rebel Assault II* made their way to the PS, which was quickly becoming a huge hit.

Cut scenes (sometimes called cinematics) are short films used as interludes between video game levels. As memory capacity increased over the years, video games became capable of more detailed cut scenes. The image quality video games can now achieve is better than that found on a standard TV set.

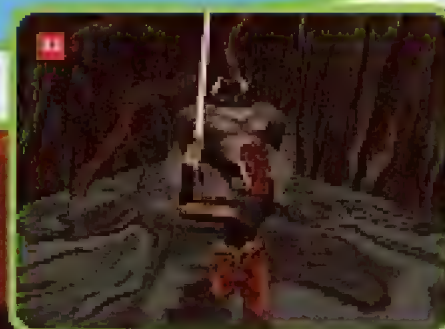
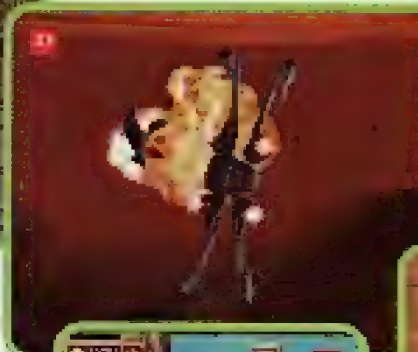


1997 *Jedi Knight: Dark Forces II*

Shadows of the Empire

TIE Fighter Collector's CD-ROM

20 *Masters of Teräs Käsi*



1998

Star Wars: Rogue Squadron

Jedi Knight: Mysteries of the Sith

Star Wars: Rebellion

Star Wars: X-Wing Collector's Series

Star Wars Trilogy Arcade

Star Wars: Droid Works

1999

Star Wars: Episode I The Phantom Menace

Star Wars: Episode I The Gungan Frontier

Star Wars: Episode I Racer

THE HISTORY OF STAR WARS VIDEO GAMES

Not to be outdone, in 1996

Nintendo released the Nintendo 64 (N64), which was on par with the PS while using a 64-bit system that still relied on game cartridges. LucasArts was there from the beginning with *Shadows of the Empire*, the multi-media event chronicling the adventure that took place between Episodes V and VI. The player assumed the role of Dash Rendar, a cunning rogue and mercenary. The game opened with an amazing snowspeeder sequence in which the player could actually wrap a cable around the AT-AT's legs, something *Super Empire* had given only a taste of years before. Then the player followed Dash in Lara Croft-like adventures across Coruscant and down Beggar's Canyon on a swoop bike.

Shadows of the Empire was also available for the PC and became the first of several to cover the full range of *Star Wars* media. Both Kyle and Dash have since been immortalized as action figures and have appeared in fiction, as collectibles, and even in other games, becoming part of the *Star Wars* galaxy.

In 1997, fans were overjoyed by the release of the *Star Wars* Special Edition films. During this exciting time, many experimental variations on *Star Wars* video games were born. *Star Wars: Masters of Teräs Käsi*, inspired by fighting games in the vein of *Mortal Kombat*, allowed various characters of the *Star Wars* galaxy to fight each other. Although *Teräs Käsi* has yet to resurface as the subject of a *Star Wars* video game, the mythical martial art has taken hold in the *Star Wars* Expanded Universe. Other smaller projects like *Droid Works* came out for the PC, allowing players to design and create their own droids, which had limited "intelligence." *Yoda Stories* was a simple, overhead third-person adventure in which Yoda would tell a tale and the player would take the part of Luke on a brief quest on the road to becoming a Jedi. In 1999 *Yoda Stories* found a home on the 16-bit GameBoy Color video game system.

In 1996, Parker Brothers

(now a subsidiary of Hasbro, a major *Star Wars* license holder) translated the popular *Monopoly* board game into an interactive CD-ROM. *Star Wars Monopoly* was an innovative new way of playing the famous game, with stylized character pieces and *Star Wars*-themed properties. It fared much better than *Star Wars Chess*.

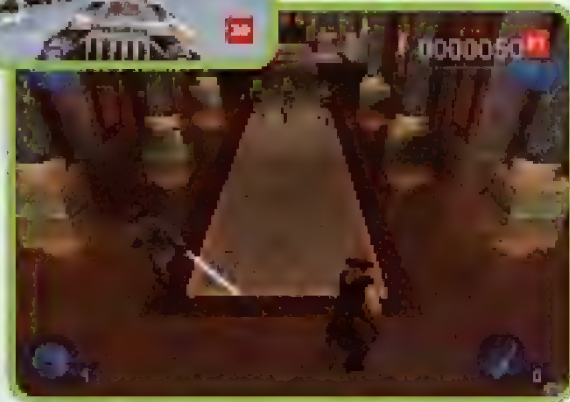
Kyle Katam returned to the PC in the critically acclaimed *Dark Forces II: Jedi Knight*. In this adventure, Kyle, now training to be a Jedi, goes on a mission to discover his past and defeat a Dark Jedi named Jerec. Using the same style of movie cut-scenes as *Rebel Assault II*, the game introduced an army of Force powers and gave the player the option of choosing the path of the light side or the dark side. The next year an expansion, entitled *Mysteries of the Sith*, allowed players to take on the role of Mara Jade, one of the most popular *Star Wars* character who has never appeared in movie.

Meanwhile, Sega was still looking into the arcade market. In 1998 the game maker released *Star Wars Trilogy Arcade*. Taking some of the most memorable moments from all three *Star Wars* films, the game wrapped them into a single adventure, very reminiscent of the original *Star Wars* arcade game and incorporated elements of other Sega first-person shooters like *Jurassic Park: The Lost World*. Most of the players' movements were made for them, allowing for control of just the targeting cursor, fire, and event buttons. *Star Wars Trilogy* was an amazing tour-de-force of graphics and sound utilizing Sega's Model 3 arcade board.

1999

27 *Star Wars: Anakin's Speedway*

28 *Star Wars: X-Wing Alliance*



2000

29 *Star Wars: Episode I Battle for Naboo*

30 *Star Wars Demolition*

31 *Star Wars: Episode I Jedi Power Battles*

32 *Star Wars: Episode I Obi-Wan's Adventures*

Star Wars: Force Commander

Star Wars: Episode I Racer

Star Wars: X-Wing Trilogy

With a force-feedback joystick and seat, the game put the player in the center of the action more so than any other, especially in the lightsaber duel with Darth Vader.

In late 1998, with the impending release of *The Phantom Menace*, LucasArts introduced *Star Wars: Rogue Squadron* for the N64 and PC. One of the best-looking "in-the-action" flying games, *Rogue Squadron* was praised for being everything a *Star Wars* game should be. The graphics were top-notch, and they looked even better with the N64's optional RAM expansion pack. There were plenty of missions, and the choice of vehicles was staggering, going so far as to include hidden ships like the *Millennium Falcon*, a TIE Interceptor, a convertible car, and a mysterious ship called a Naboo Starfighter...

Episode I

On May 19, 1999, *Star Wars: Episode I The Phantom Menace* hit the big screen. *Star Wars* gaming came full-circle with the release of *Star Wars: Episode I Racer*, a first-person racing game that let players choose from the myriad of Podracers from the epic Boonta Eve Classic. Similar to popular racing games like *Gran Turismo*, players could modify and customize their Podracers. The game appeared for the N64 and PC, and there was also a 16-bit GameBoy Color game, as well as an impressive sit-down, force-feedback arcade version. *Star Wars: Episode I Racer* was the ultimate example of how movies and video games can complement each other. LucasArts did an amazing job of translating the energy and excitement of the movie with eye-popping visuals and a true sense of extreme speed. The game stands on its own as an excellent racing game, but the seamless connection with *Star Wars* makes *Racer* all the more remarkable.

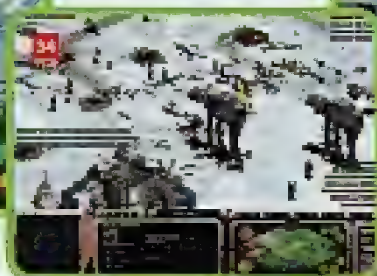
Fans could relive the new movie with LucasArts' *Star Wars: Episode I The Phantom Menace*, which told the entire story of the film from Obi-Wan Kenobi and Qui-Gon Jinn's perspective. Young Obi-Wan also had a solo outing on the GameBoy Color with *Star Wars Episode I: Obi-Wan's Adventures*. *Star Wars: Jedi Power Battles* for the PS intersected with Episode I's story, but the player could choose from a multitude of Jedi Masters like Mace Windu, Adi Gallia, and Plo Koon. Each Jedi had different Force powers and lightsaber fighting techniques and, as this was a multiplayer game, featured cooperative arcade-style action. JPB also came out for the new rival system the Sega Dreamcast. Lucas Learning got in the act as well introducing a handful of games

including: *Pit Droids: The Gungan Frontier*, a simulation game that allowed players to design an entire Gungan society; *Anakin's Speedway*, a learning game for younger players.

Keeping the Classic Trilogy alive on the PC, in 1998 LucasArts released *Star Wars: Rebellion* (entitled *Star Wars: Supremacy* in the U.K.), a strategy game involving tactical space combat, resource management, diplomacy, planetary bombardment, and space conquest elements. The next year *X-Wing Alliance* expanded on the original *X-Wing* game with a more personal feel to the story and finally allowed for piloting of the *Millennium Falcon* in a climactic space battle. *X-Wing Trilogy*, the commemorative edition of the entire *X-Wing* series, collected all the campaigns and expansion sets in one collector's package. 2000's *Star Wars: Force Commander* featured an intense real-time ground combat experience allowing players to either lead the Empire's monolithic military or the ragtag-yet-resourceful Rebels in a full three-dimensional universe. The classic trilogy also made an appearance on the PS and Dreamcast, with *Star Wars: Demolition*, which featured multiple classic vehicles, like Luke's landspeeder and an AT-ST, bashing each other in a bizarre *Star Wars* demolition derby.

The fall 2000 release of the highly advanced Playstation 2 (PS2) game console with its DVD-ROM features, 32-bit memory, and multiple media adapters, gave LucasArts the opportunity to expand the scope and realism of its console games. In 2001, LucasArts released *Star Wars Starfighter* for the PS2, which was similar to *Rogue Squadron* but with missions based on *The Phantom Menace*. *Star Wars Starfighter Special Edition* followed for the Xbox, and for the N64 and PC. *Star Wars: Battle for Naboo* allowed gamers to pilot giant speeders and STAPs. LucasArts partnered with sister-company Lucas Learning to introduce a little humor into the *Star Wars* realm with *Super Bombad Racing*, an Episode I Racer-like game that featured caricatures of popular characters that appeared on the PS2 in the spring of 2001.

In the fall of 2001, Microsoft's Xbox and Nintendo's GameCube came on the market. LucasArts was there with games at the launch of both systems. The phenomenally successful *Star Wars Rogue Squadron II: Rogue Leader* was a breakthrough for *Star*



2001

- 33 *Star Wars: Episode I The Battle of Naboo*
N64, PC
- 34 *Star Wars Galactic Battlegrounds*
PC
- 35 *Star Wars Obi-Wan*
GameBoy Color
- 36 *Star Wars Rogue Squadron II: Rogue Leader*
Nintendo GameCube

2001

- Star Wars Starfighter*
PS2
- Star Wars: Super Bombad Racing*
PS2
- Star Wars Starfighter: Special Edition*
Xbox, N64, PC

THE HISTORY OF STAR WARS VIDEO GAMES

Wars games featuring graphics that rivaled the best special effects sequences from the classic trilogy, including a breathtaking return to Hoth to battle AT-ATs. *Star Wars Obi-Wan* put players in the role of the young Jedi title character as he raced through a storyline that started before Episode I and ended at the climactic Darth Maul duel.

Throughout 2002, the video game market proved it could bear four different platforms (PS2, Xbox, GameCube, and PC) and many of that year's releases found their way into two or more of those platforms. *Star Wars Starfighter* made its way to the PC and *Star Wars Jedi Starfighter* premiered nearly simultaneously on PS2 and Xbox. *Star Wars Jedi Knight II: Jedi Outcast*, Kyle Katarn's return to video games, paired *Star Wars* with the Quake III engine first on PC, then later on GameCube and Xbox. In the fall of 2001, PC owners were also treated to a saga-spanning, real-time-strategy (RTS) game in the form of *Star Wars Galactic Battlegrounds*, powered by Microsoft's Age of Kings engine. In May of 2002 the Clone Campaigns expansion pack added the Republic and Confederacy to the list of playable civilizations. Just in time for the 2002 holiday season, LucasArts released *Star Wars: The Clone Wars* and *Star Wars Bounty Hunter* for both the PS2 and GameCube. The Clone Wars takes players on a thrilling campaign during the early part of the war featuring both vehicular combat and third person action. *Star Wars Bounty Hunter* casts players in the role of the legendary Jango Fett, revealing many facts about the Fetts' heritage.

More Powerful Than You Can Possibly Imagine

To some *Star Wars* fans, it will seem that these past 25 years and all of the previous games have been slowly working toward one goal: making the player truly feel a part of the *Star Wars* saga.

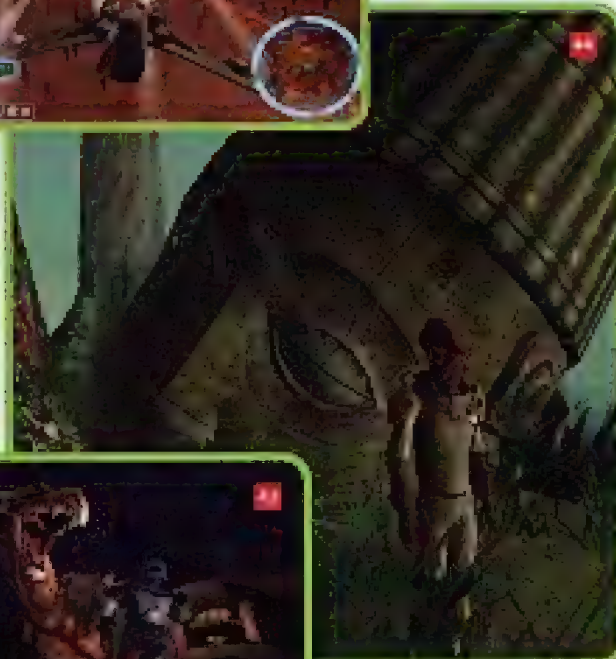
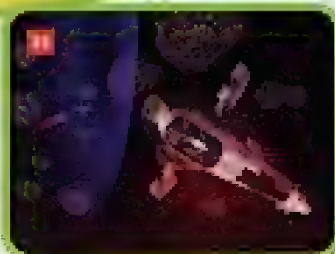
Later this year, LucasArts

will release its first massively multiplayer online roleplaying game called *Star Wars Galaxies: An Empire Divided*. Designed by Sony Online Entertainment, the makers of the phenomenally popular online roleplaying game *EverQuest*, *Galaxies* will allow players to create their own unique *Star Wars* characters and roam the galaxy. Using incredibly detailed 3D models, players will live within a virtual *Star Wars* galaxy, purchase land speeders, learn to be a Jedi (or a Dark Jedi), build droids, and embark on a multitude of quests. The game engine is designed to be highly scalable and will readily support low-end graphics accelerators as well as most of the enhanced special effects made possible by the recently released GeForce 4 chipset.

Also this year, LucasArts is set to release another RPG, this time for the Xbox and PC, entitled *Knights of the Old Republic* (KotOR). KotOR is set during the golden age of the Republic, about 4,000 years before the Battle of Yavin. The Jedi Council has appointed the player's character to investigate a disturbance in the Force, which will lead to victory for either the light or dark side depending on the choices the player makes.

The history of *Star Wars* video games is as impressive as its future is promising. Each new game takes enjoyment of *Star Wars* to the next level, drawing players further into the adventure. Best of all, this year promises more exciting chapters in LucasArts' ongoing saga.

May the Force-feedback controller be with you. 🤖



2002

Star Wars Starfighter

38 *Star Wars Racer Revenge*

39 *Star Wars Jedi Starfighter*

40 *Star Wars Jedi Knight II: Jedi Outcast*

41 *Star Wars Galactic Battlegrounds: Clone Campaigns*

Star Wars Galactic Battlegrounds Saga

42 *Star Wars: The Clone Wars*

43 *Star Wars Bounty Hunter*

2003

Star Wars Galaxies: An Empire Divided

WHO'S WHO IN STAR WARS GALAXIES

Fans of the movies will recognize many of the characters, both heroes and villains, from LucasArts' *Star Wars Galaxies: An Empire Divided*. Even those who seem less familiar could be key figures in your quest to save the galaxy from the Empire—or else to tighten its steely grip. From Tatooine to Dathomir, Darth Vader to Dera Darklighter, here are the places you'll want to visit and the people and droids you'll need to know—or avoid—as you set out on your own adventure in the galaxy far, far away.



TATOOINE: JABBA'S PALACE

The fortress palace of the notorious Jabba the Hutt seems like an ostentatious monastery nestling hidden at the edge of Tatooine's Dune Sea. In fact, it originally was a monastery, and its original inhabitants, the mysterious B'omarr monks, still scuttle about its dark labyrinthine halls. Jabba squats like a gigantic slug in the main audience chamber, ruling his criminal empire with a slimy fist, surrounded by slaves and sycophants—and hordes of bodyguards.

Outside Jabba's palace, there are beings who would gladly destroy the disgusting slug. Not all of Tatooine is besmirched by its Hutt overlord. The Empire maintains a kind of discipline through its prefect of police, while Rebel sympathizers work to undermine Jabba's smuggling operations and redirect the profit to where it is really needed. But being who they are, these people cannot work together, so the uphill battle is more difficult for both—unless they can find someone willing to help.

Prefect Eugene Talmont

Eugene Talmont is the Imperial prefect of police for Mos Eisley. Vain and egotistical, Talmont firmly believes that he is far too important to be stuck on a forgotten dirtball like Tatooine. The only way off the desert planet is

to distinguish himself, so Talmont has set his sights on bringing down the criminal empire of Jabba the Hutt.

Prefect Talmont believes that he can accomplish his goal by somehow infiltrating Jabba's palace—though, of course, he could never do it personally (even if he wanted to). Talmont would like to hire some loyal Imperial citizens to enter Jabba's palace and earn his trust. Once in place, these spies would steal a data disc from Jabba's court—a disc that Talmont believes contains information about Jabba's bribes to important Imperial officials.

Dera Darklighter

The heroism of Biggs Darklighter at the Battle of Yavin inspired his younger sister, Dera, to support the Rebel Alliance in secret. Dera dreams of being a Rebel starfighter pilot, though her skills are so far just enough to get her by. Her true talents lie in oratory and motivation, and a combination of natural charisma and enthusiasm makes her an excellent public speaker—though politically speaking, she's still just a young girl from an Outer Rim dust ball.

Dera knows that her father's trades with smugglers (including Jabba the





BY JD WIKER

Hutti) only continue to add to the level of crime and corruption on Tatooine, and although she's begged him to stop, he won't listen. So, Dera has instead turned her sights on Jabba's end of the deal, reasoning that if she can learn how Jabba's smugglers manage to avoid Imperial patrols in the Tatoo system, she can sabotage his operations. To that end, she wants to hire someone to infiltrate Jabba's palace and make off with an encrypted datapad full of Imperial patrol data. In return, Dera can offer some of the more productive fruits of smuggling: weapons and armor supplied by the Rebel Alliance for aiding Rebel sympathizers on Tatooine.

TT-8L

"Guarding" the main door of Jabba's palace on Tatooine is the harsh and abrupt sentry droid TT-8L, or "Tattletale." Tattletale's job, like all of its model, is to interview visitors and determine their intentions before deciding whether to allow them inside—or to call out the guards. In the case of Jabba's palace, the interview is often brusque, and the guards are thickheaded, violent Gamorreans wielding nasty vibro axes. Of course, this Tattletale was programmed by Jabba, so visitors should just be thankful that the vile Hutt hasn't yet thought of installing a flamethrower on Tattletale.

No one gets into Jabba's palace without first encountering Tattletale. After a short interview to determine a visitor's intentions, Tattletale withdraws

into the armored door and informs Jabba's majordomo, Bib Fortuna, that Jabba has guests. Fortuna responds in his own time, of course, and more than one legitimate visitor has died of heat exhaustion waiting for the door to open. On the other hand, Fortuna is actually quick to send out the Gamorrean guards to pummel guests he feels might offend the mighty Jabba. The truly lucky can ask Tattletale to pass a message to someone inside—such as Bib Fortuna or Ephant Man—and receive a response within an hour or so.

Max Rebo

The nominal leader of the Max Rebo Band is a diminutive Ootolan whose perpetual state of hunger often overcomes his common sense. In fact, the group's current gig as Jabba the Hutt's house band is the result of Max's agreeing all too quickly to a lifetime contract in exchange for all the food the band could eat. Jabba, of course, had counted on the Ootolan preoccupation with food to outweigh Max's business sense—much to the chagrin of Max's lead singer (and the real brains of the outfit), Sy Snootles. Max, amusingly, is completely nonplussed by his bandmate's fury over their contract. After all, what could be better than unlimited dining?



Bib Fortuna

The Twi'lek Bib Fortuna is Jabba the Hutt's majordomo. He acts as Jabba's personal assistant and effectively manages the palace. Fortuna is greedy and ambitious, and he hopes one day to dispose of Jabba and seize the Hutt's wealth and power for himself. He knows that Jabba is aware of his ambitions, but he has no idea just how well informed the Hutt is about Fortuna's plots and schemes.

As Jabba's majordomo, Bib Fortuna knows everyone in Jabba's palace. After visitors make their way past TT-8L, Fortuna meets them outside Jabba's throne room, to determine what they want... and whether it's worth disturbing his master, for Jabba's temper is legendary. If visitors prove that they're willing to work for the privileges Fortuna can provide—perhaps by carrying out a few smuggling missions—Fortuna could introduce them to some of the members of Jabba's court, such as Malakili (the beast-tamer), Porcellus (the cook), and EV-9D9 (the droid master). Should they do particularly well, Fortuna might provide introductions to Max Rebo (the leader of Jabba's house band), Ephant Mon (Jabba's chief of security), or Barada (Jabba's chief mechanic). But visitors have to make friends with those highly placed individuals before Bib Fortuna will consider introducing them to Jabba himself.



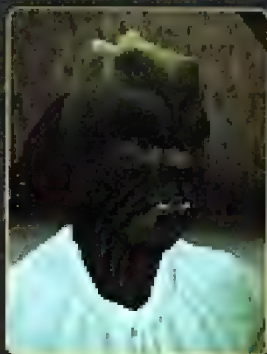
Ephant Mon

One of the only people in Jabba's palace (and indeed, the galaxy) who doesn't want to see Jabba dead, Ephant Mon is Jabba's chief of security. It is his job to monitor the various plots against Jabba and either to report them to the Hutt or simply to put a stop to them. Ephant Mon is perfectly suited to the task. Not only is he capable and ruthless, he genuinely cares about the Hutt. Jabba once saved Ephant Mon's life, and the Chevin has never forgotten.

Should visitors to the palace seek an audience with Jabba, they must first prove their trustworthiness to Ephant Mon. If the visitors smuggle some illegal light repeating blaster rifles for Ephant Mon, he will inform Bib Fortuna that they can be trusted—if only because he now has evidence that they have committed a crime, and he can use that against them if they cause trouble. Ephant Mon is not to be trusted—at least, not by anyone except Jabba.

Barada

Jabba the Hutt's chief mechanic is the Klatooonian slave Barada. Barada is a good engineer and could be a great one, were he allowed the opportunity to do something other than simply maintain Jabba's collection of speeders on Tatooine. But Jabba won Barada's contract just before Barada had earned



his way out of slavery, and now Jabba makes sure that Barada will never make enough money to get free. Instead, the Hutt puts Barada to work buying, modifying, and repairing skiffs, landspeeders, and swoops in his palace on the edge of the Dune Sea. To Barada also falls the duty of maintaining and even captaining Jabba's sail barge, which means hiring and training crew—and ensuring that whenever Jabba is aboard, the ride is smooth.

Jabba the Hutt

Jabba the Hutt is the most feared and despised crime lord in the Outer Rim Territories, and—despite a handful of insignificant rivals—the undisputed ruler of crime in the Arkanis Sector. Jabba rules his criminal empire from his family's ancestral palace on the western edge of Tatooine's Dune Sea, where he lives

the life of a degenerate despot, surrounded by loyal bodyguards and scheming sycophants. At any given time, there are no fewer than a dozen plots brewing against Jabba—and that's just within his own "court." But Jabba takes all of it in stride, amassing a huge fortune from his criminal activities and squashing anyone who interferes.

Earning Jabba's "trust"—meaning: reducing somewhat the chance of being executed on general suspicion—gives visitors to his palace a bit more access to the palace, and some of the riches there. These take the form of illegal goods, such as weapon and vehicle upgrades, schematics of high-tech prototypes, and access to the more restricted areas of the palace itself—though Jabba expects his "friends" to work for these rewards, just like anyone else. The chief advantage of a close relationship with Jabba is that the illegal activities he requests tend to pay better.



NABOO: PALPATINE'S RETREAT

The verdant paradise of Naboo is perhaps the most heavily guarded non-Core world in the galaxy. It hosts the private retreat of its most famous native son, the Emperor Palpatine. Here Palpatine comes when the task of guiding the galaxy through constant turmoil becomes too much. At such times, the stormtroopers garrisoned here are on high alert, and the presence of Palpatine's personal guardians, the red-robed Imperial Royal Guards, serves as a reminder that the Emperor is not to be disturbed. If that were not enough, the Emperor receives his most powerful advisors here. Should insistent visitors manage to bypass the Emperor's Chamberlain, Kaja Or Zee, they must still prove themselves worthy of an audience with the most powerful being in the galaxy.

Imperial Royal Guards

The Emperor's personal bodyguards, Imperial Royal Guards look suitably imposing in their crimson armor and robes, wielding their deadly



force pikes in the Emperor's defense. Like stormtroopers, Imperial Royal Guards cannot be bribed, blackmailed, seduced, or routed. They are unflinchingly loyal to the Emperor and fight to the death to protect him.

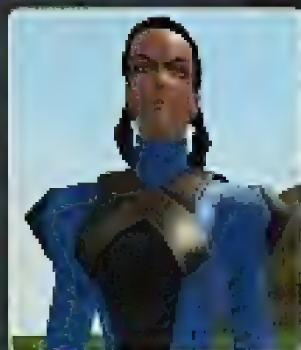
The Imperial Royal Guards posted at the entrance to the Emperor's Retreat on Naboo are there to prevent potential assassins from gaining access to the Emperor's personal chambers. Only those visitors who have proven their trustworthi-

ness are allowed to enter. Usually, this means only high-ranking Imperial officers. The guards attack anyone else who does not heed their warnings to go away. Of course, with a sufficiently clever disguise, and suitably convincing forged documents, even Rebels and other criminals could talk their way inside.

Chamberlain Kaja OrZee

The woman who administers the Emperor's retreat on Naboo is Chamberlain Kaja OrZee, a formidable woman in her late thirties. Her loyalty to Emperor Palpatine is beyond reproach. Chamberlain OrZee believes wholeheartedly in the Emperor's infallibility and feels that he is giving the galaxy a magnificent gift by maintaining order. Politically speaking, Chamberlain OrZee is a simplistic person—but having grown up during the Clone Wars, her perceptions of order and tyranny are more than a bit skewed. Some would say that she is willfully naïve—dangerously so.

In addition to making sure that the Emperor's retreat operates smoothly and efficiently, Chamberlain OrZee also personally hires many of the Emperor's "security specialists." OrZee has a knack for identifying others who share her profound faith in the Emperor's cause. It is part of her job to interview such persons to determine whether they can be trusted with missions for the Emperor. If they pass Chamberlain OrZee's rigorous inspection, she introduces them to Inquisitor Loam Redge—the next step on the ladder to working with the glorious Emperor Palpatine.



Darth Vader

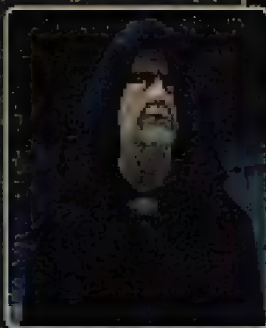
The Dark Lord of the Sith, Darth Vader, is the Emperor's personal assistant, and as much of a confidante as the Emperor could ever have. In his distinctive black armor, Vader is an imposing figure. In the entire galaxy, he is second in power only to the Emperor himself. He spends most of his time pursuing missions on the Emperor's behalf, many of which involve hunting down top-ranking Rebels, particularly Luke Skywalker, the Rebel pilot who destroyed the Death Star—and Vader's son.

To gain an audience with the Emperor, one must first pass Darth Vader, and the Dark Lord of the Sith can be quite demanding. Like the Emperor, Vader sees everyone but the most powerful Jedi as tools to be exploited, and he thinks nothing of assigning them to potentially fatal missions. For those who survive, the reward is great: a private introduction to the Emperor—with Vader, naturally, looming over the scene.



Emperor Palpatine

The most powerful—and most evil—man in the entire galaxy is Emperor Palpatine. Known to the citizens of the Galactic Empire as a frail, beloved old man, few know just how vile Palpatine truly is. The Emperor engineered not only the destruction of the Republic but also the annihilation of its protectors, the Jedi Knights. Since then, the Emperor has steadily tightened his grip on the worlds of the Empire, until most of the galaxy falls within his tyrannical rule. But the support of the ignorant masses is so unwavering that the Emperor can order the destruction of entire worlds and the execution of their populations—and has done so, far too many times—and then blame these tragedies on the Rebel Alliance.



Boss Nass

Three decades older and (he would like to think) wiser than he was when he led the Gungan army at the Battle of Naboo, the bombastic Boss Nass is now a Rebel sympathizer operating out of hidden villages in the swamps. The proudest representative of a species known for its proud warriors, Boss Nass resents the presence of the Emperor's personal retreat on his world and works with the Rebel Alliance to cause the Emperor as much trouble as possible. The Gungans are strong, but they are not strong enough to drive the Emperor's legions of stormtroopers off Naboo... yet.

Boss Nass helps any Rebel engaged in a mission to infiltrate the Emperor's retreat or otherwise harry the troops there. He has several copies of forged Imperial credentials that he is willing to give to Rebels—but Boss Nass is a suspicious sort and demands that any visiting "Rebels" prove themselves loyal to the Alliance before he just hands over such valuable documents. He asks visitors to undertake missions to steal Imperial supplies, eliminate stormtrooper patrols in the Naboo swamps, and to destroy the submerged mines that the Imperial troops have planted around Otoh Gunga and other underwater Gungan cities. Once this is done, Boss Nass hands over the forged credentials—though he demands that the Rebels retrieve a small cache of critical data from the Emperor's private computer terminal and deliver it back to him in the Rep Council bubble in Otoh Gunga.




Gorr Ebel

Despite being the Hutt crime lord for all of Naboo, Gorr Ebel is a complete embarrassment to his clan, the Desilijic family. The truth is that Jabba sent Gorr Ebel to Naboo as a favor to Gorr's parent—the alternative being to have the incompetent slug assassinated. Gorr Ebel is

good at nothing, except perhaps gambling. He is an inept thief and a befuddled crime boss, and his assassination plots lack any kind of subtlety, precision, or even planning. Worse still, Gorr Ebel is an immense coward. He is the crime boss of Naboo only because Jabba reasons that Gorr can't cause any real trouble there.





Gorr Ebel's criminal empire on Naboo operates out of the subterranean passageways under the capital city of Theed. He manages trading to and from Naboo—trading, not smuggling—and actually wants nothing more than to operate a shipping business unmolested by either the rest of the Huns or the Empire. If any heroes believe they can help with the latter, he happily supplies them with forged Imperial credentials if they'll infiltrate the Emperor's private retreat and bring back the Imperial patrol schedules from the Emperor's chambers.



CORELLIA: REBEL HIDEOUT

While the Rebel Alliance recovers from the loss of its base on Yavin 4 and begin construction of a hidden base on the ice planet Hoth, its leaders have made a temporary camp across the galaxy, including on the world of Corellia. Here, they plan their strategies for rebuilding their scattered forces. Meanwhile, Princess Leia spends every spare moment planning the Alliance's next move.

Corellia is still an Imperial world, ruled nominally by the Corellian Diktat and held accountable to the Empire. A significant Imperial presence exists on Corellia, and they are doing their best to gather intelligence on the Rebel base in their midst.



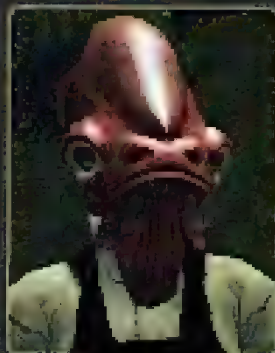
Wedge Antilles

The second-in-command of the Rebel Alliance's elite starfighter group, Rogue Squadron, is Wedge Antilles, the famous pilot who flew alongside Luke Skywalker in the Alliance's historic attack on the Death Star. Wedge, who learned his piloting skills jockeying space freighters on his family's refueling station in the Gus Treta system, is one of the galaxy's finest starfighter pilots and commands Rogue Squadron when Luke isn't

around. The young pilot's skills are formidable, and his knowledge of tactics has turned many a dangerous mission into an unqualified success for Rogue Squadron and the Alliance. Wedge has a good working relationship with Luke and with Captain Ackbar, as well as with his fellow Corellian Han Solo—and much like all of them, he's looking forward to the day when the fighting will all end and he can retire. But he consoles himself that at least he'll never have to face something so terrible as the Death Star again.

Captain Ackbar

Ackbar has been an officer in the Rebel Alliance almost since the day of his rescue from Grand Moff Tarkin's shuttle, before the destruction of the Death Star. Formerly an officer in the Mon Calamari Navy, Ackbar was captured when the Empire subjugated Calamari, and he was presented to Tarkin as a

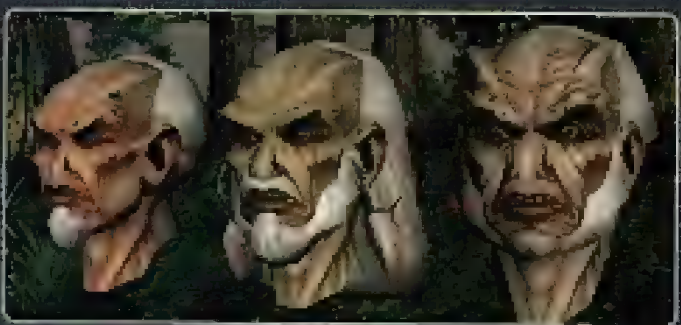


personal slave. Far from being broken, Ackbar played the part of an obedient servant, all the while quietly gathering intelligence on Imperial military tactics. After his release, Ackbar gave that information to the Rebel Alliance and began using what he had learned to help them fight the Empire. Though Ackbar reports to General Madine, the entire Alliance High Command considers the Mon Calamari too great a tactician to exclude from high-level planning.



ENDOR: MARAUDERS' CITADEL

Most of the galaxy knows precious little about Endor, let alone its insignificant forest moon, but to those who live there, it is a place of savage adventure. Vicious, bloodthirsty thugs known as Marauders make their home there, after their ancestors were shipwrecked on the moon several hundred years before. Joining them is a mysterious Dathomiri Nightsister who vies for control with the Marauders' leader, King Terak. Opposing them are the native Ewoks—an almost innocent, childlike species, if one forgets for a moment their sharp spears and resolute courage. The Ewoks wage a constant series of skirmishes with the physically superior Marauders, who in turn take Ewoks prisoner, to serve as slave labor.



Marauder Guards

The Marauders are a band of reptilian humanoids whose ancestors were long ago shipwrecked on the forest moon of Endor. They have been stranded for so long that they cannot remember how to get home, let alone where home is. Their leader, King Terak, has plans to build a mighty machine to take them back, but he lacks the power source to make it work.

In their leader's quest for "The Power," the Marauders wage a protracted war on the Ewoks of Endor. The Marauders have an advantage in their size and strength, but the Ewoks are quick and cunning, and occasionally they receive aid from some shipwrecked humans living on the forest moon. Still, the Marauders have captured several Ewoks and keep them in a cell in their cave complex. Visitors to the caves must talk or fight their way past the squad of guards at the entrance to gain access to King Terak or his advisor, the Force witch Charal.

King Terak

On a forest moon where the strong survive, Terak is king. Terak rules the Marauders by virtue of his size and strength; he is taller and more pow-

erful than any of them. But Terak has also forged an alliance with the shapeshifting Dathomiri witch Charal. There is a subtle balance of power between Terak and Charal, and both use every opportunity they can to gain the upper hand.

Terak possesses an ancient scroll that he believes will one day give him the power to conquer the stars as he has "conquered" Endor. All he needs to do is unlock the scroll's secrets. He has concluded that what he needs is a source of power. His quest for "The Power" is what caused him to forge his alliance with Charal—and also what keeps him at odds with the Ewoks and their castaway human friends. Terak mistakenly believes that the shipwrecked humans living on Endor have The Power, and that they know how to make it work. What he doesn't realize, of course, is that his ancient scroll is a blueprint for a starship, and The Power is literally the energy matrix that would allow his starship to leave Endor.



warriors, but their control over the Force makes them somewhat more formidable. They warn intruders to depart or be attacked, although they do take the time explain that those who eliminate sufficient numbers of Imperial soldiers and enemy Force witches (from the Nightsisters' foes, the Singing Mountain Clan) might be allowed to enter.



LOK: NYM'S LAIR

Though the world of Lok is technically under Imperial control, everyone knows that Lok's true ruler is the Feeorin pirate Nym. Nym's skill and bravery freed Lok from the clutches of the Trade Federation, and though the Empire now claims Lok, they have an understanding with the pirate. So long as they do not interfere with him, Nym feels no compulsion to kick them off his planet. General Otto, the Imperial officer in command of the small base on Lok is fine with this arrangement—for now.

Nym

As with all members of his species, the passage of twenty-odd years has only made the Feeorin pirate captain Nym stronger, faster, and more dangerous. The decades since his heroism in the Battle of Naboo, and later the Battle of Geonosis, have not softened him, and

he is in fact more shrewd and cunning than ever. Now, he is a major figure on his adopted homeworld of Lok: part leader, part criminal, and part legend. His ragtag pirate crew changes seasonally, but his two lieutenants, Kole and Jenkins, have stuck by him almost continually. Nym even works from time to time with some of his old compatriots—most of whom now serve the Rebel Alliance or the Hutts.

Nym is more friendly with the Rebels and Hutts than he is the Empire—in that he'll not fire upon them immediately. Those seeking an ally with Rebel connections could do worse than doing a few favors for the Feeorin pirate. After making a few smuggling runs for Nym, one might even be offered the services of Jenkins, one of Lok's best engineers. And for those who really make an impression, it's rumored that Nym still carefully guards the few surviving possessions of his old ally, Jedi Master Adi Gallia. ☺

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DATHOMIR: NIGHTSISTERS' STRONGHOLD

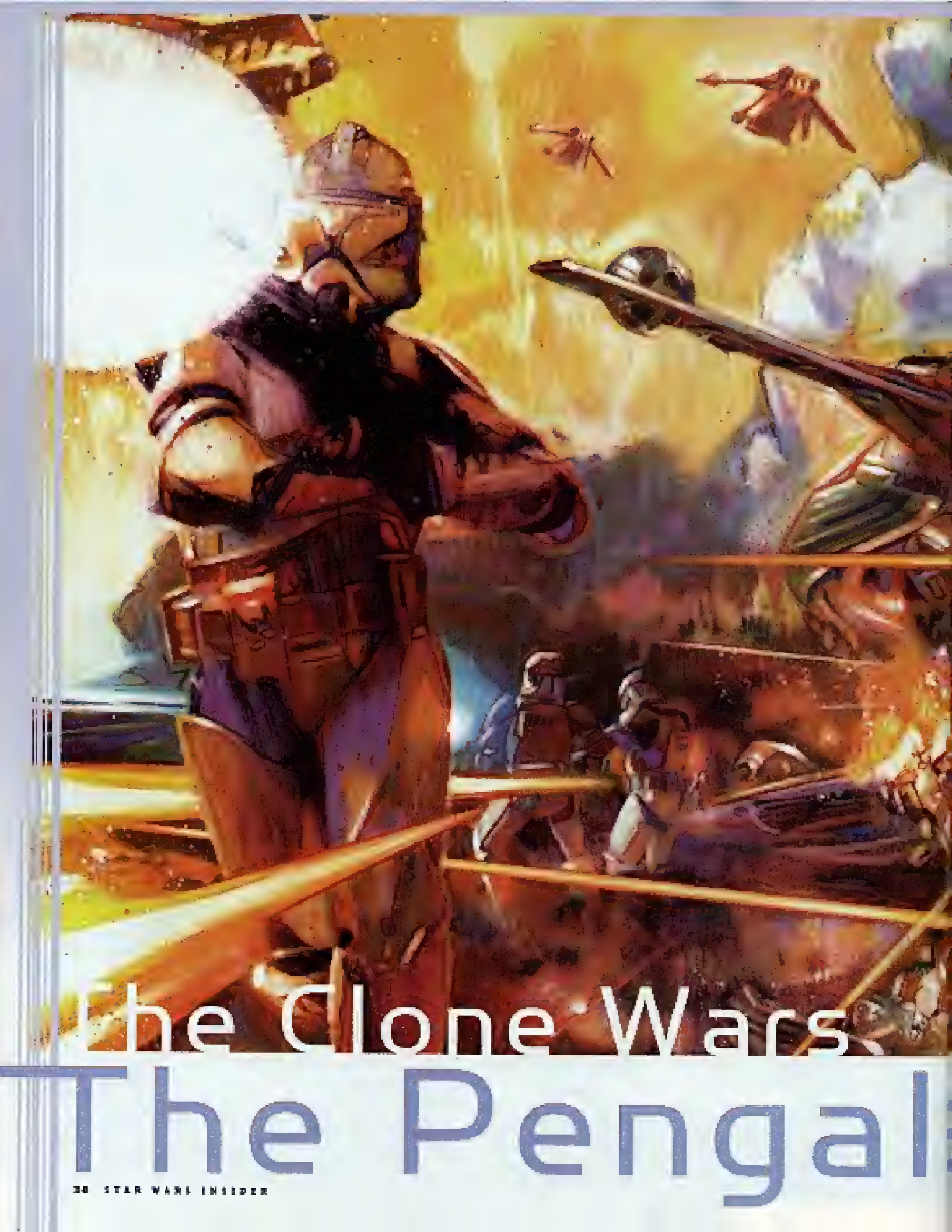
Years ago, the Empire constructed a penal colony on the world of Dathomir, but as the native Dathomiri "witches" became more familiar with the Imperial presence on their homeworld, they began to usurp control of the colony from its commander. Aided by the dark side of the Force, the Dathomiri tribe known as the Nightsisters dominated the Imperial troops and set them to attacking their own base and their superior officers. The Imperials fought back and won, beginning a years-long campaign against the Force witches of Dathomir. Even so, Gethzerion, the leader of the Nightsisters, periodically visits the Imperial base and controls the minds of its troops and even its commanding officer, trying to gain access to a starship, so that she can

spread her evil among the stars. The Imperials have already destroyed most of the base's communication equipment, so Gethzerion cannot force them to summon a troop ship. It's only a matter of time before they can no longer resist her domination.

Nightsister Guardians

At the entrance to the Nightsisters' stronghold on Dathomir stand a number of guards, younger Nightsisters whose duty is to ensure that only the worthy gain access. They are passable





The Clone Wars

The Pengal

by Aaron Allston
illustrated by Tommy Lee Edwards



The bang beneath his feet was strong enough to bounce Joram Kithe up onto his tiptoes. He came down off-balance and was afraid that he'd pitch out the open starboard side of the gunship, onto the rocky terrain rolling by at five hundred kilometers an hour. But the vehicle's inertial compensator kept its grip on him, restoring his balance.

Joram glanced at the other men in the troop hold. Most were staring out the starboard access. There weren't as many as there had been four hours ago, when the gunship, part of the complement of the assault ship *Sea Legacy*, had set down on Pengalan IV. Then, they'd been a full platoon—plus Joram. Now, there were perhaps fifteen left, men with heat-scared clone trooper armor, expended ammunition clips, injuries ranging from minor to life threatening.

Not that they complained. Clone troopers didn't complain. At least, they didn't in the presence of observers.

The platoon's lieutenant, his armor distinguished by the blue stripes of his rank, leaned back through the hatch that led into the forward compartments. His voice crackled through Joram's headset. Joram pressed the headset tighter to his ears; he was in civilian dress, so he didn't have a helmet to cut down on the sound made by the wind.

"Our comlink is damaged," the lieutenant said. "*Sea Legacy* is still not receiving us. But we're receiving them. We'll reach them in time for extraction."

"What was that last bang?" Joram asked.

"Missile impact from a ground station." The lieutenant's tone suggested that he was unconcerned. "The warhead didn't detonate. The pilot says the impact changed our performance characteristics. Either an engine is falling or the missile is still protruding from our underside, increasing drag."

"Wonderful."

Scumblebutt aboard *Sea Legacy* had it that the last transmission of a Republic Intelligence agent on Pengalan IV reported that Count Dooku's Confederacy was set up here, manufacturing experimental diamond boron missiles designed to shoot down Republic starfighters. These missiles could tip the balance of power toward the Confederacy in this new war. *Sea Legacy's* sensors had shown a long-decommissioned manufacturing plant, the world's most significant industrial site, to be operational, its furnaces fired up and internal machinery working . . . and its exterior protected by shield projectors that were distinctly inappropriate for a civilian industry. So, four hours ago, the assault ship had set down on the planet's surface and its scores of gunships had deployed toward the facility.

The platoon Joram was assigned to was one of the advance forces. Its gunship had set down within walking distance of the facility an hour before dawn. The platoon, separated into squadrons, had gone on foot to the plant, silently scouted the site, found the points where the overlapping shields gapped to allow plant workers easy access, and communicated its findings to the rest of the troops. Demolitions experts from an engineering unit had arrived and crept into the site, planting their explosives, getting clear, setting them off—

an Tradeoff

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The Pengalan Tradeoff

Certainly, the shields had gone down. Certainly, the Republic gunships had roared in to finish the job. But everything had gone wrong.

The shields had sprung to life again. Joram, from his position of relative safety near the gunship, had watched in disbelief as missiles and turret lasers had stopped mid-flight, blunted by shimmering air. The foremost gunships, too close to maneuver, had crashed into those energy barriers, crumpling or exploding.

Joram, although no soldier, hadn't needed a military advisor to grasp what was happening. The shield projectors destroyed by the engineers had been secondary projector terminals slaved to complete units elsewhere on the facility. It was a trap, and the trap was fully sprung when the pair of Geonosian-built corvettes—bronze-skinned, with a pointed prow split like a set of tweezers, characteristic of the Geonosian engineers—rose from one of the world's numerous canyons and opened fire. Trade Federation droid starfighters had roared in, strafing.

It had been a slaughter. Gunship after gunship had gone down.

In the Republic forces' retreat, Joram had seen acts of bravery and skill he considered extraordinary. Some of the combat engineers who had destroyed the false shield projectors had penetrated deeper into the facility; before being killed, they reported that there were no missile fabrication systems here, just machinery activated to provide distant sensors with a suspicious signal to detect. Gunship pilots had swooped down to make daring rescues of clone troopers. Whole units remained behind to provide covering fire for escaping craft. The retreat was not as orderly as the approach had been, but it was nearly as efficient.

Ironically, Joram's personal mission had been a success. He'd seen the troops operating at the height of chaos and had found them to be courageous and effective, everything the Republic could hope for in its new army. He thought he had enough data for his report.

Another impact hurled Joram upward, snapping him back to the here-and-now. This time he crashed into the ceiling of the troop bay and was held there, sharp pain cracking through his head. In his peripheral vision, he saw the aftmost portion of the bay filled with blinding brightness that consumed the trio of troopers who had been standing there.

The landscape outside the starboard access was rotating, a dizzying vision like something from an amusement facility's thrill ride. Distantly, dimly, he heard someone shout, "Eject! Eject!" "Negative, we can bring it in—" "Initiating uncontrolled touchdown procedures." Finally, most ominous of all: "Brace for impact."

Joram awoke with the sun in his eyes.

It seemed that all his eighty kilos of mass had just spent hours being tenderized by a chef. Where he didn't ache, he cramped, and his first, foolish attempt to sit up caused his back to arch in a spasm that nearly made him black out again.

"Civilian's awake."

"Good."

Joram didn't know which clone was speaking; he couldn't recognize their voices. Actually, that wasn't true—but they all had the same voice. They pitched their voices differently for different situations—louder and deeper when exerting authority or dominance, quieter when acknowledging orders, a sort of bland neutrality when seeking to conceal their thoughts—but every one of them sounded the same.

Joram merely grunted, and as the spasm ebbed, he tried again to sit up, this time using his arms for support. It worked and he came upright.

Forty meters or so ahead of him lay the ruins of the gunship. Once a long boxy thing with stabilizing wings, it now looked like something a giant had drunk from and then crumpled into a loose ball. It lay at the bottom of a cliff, and Joram could see a corresponding cliff about a hundred meters to his left. They'd crashed into one of Pengalan's numberless canyons.

He could see living clone troopers nearby, at the wreckage and beyond. Joram counted six of them. Good. He could still count. Counting was what he was good at. The troopers had laid out the bodies of their fellows in a straight line only a few steps from where Joram sat. Some of the survivors were picking among the gunship ruins; others were ranging farther down the canyon or using field shovels to dig graves nearby.

The gravediggers had their helmets off, revealing identical features—dark, brooding, dangerous-looking. Joram had been put off by their looks until he'd realized just how passive most of them were when not engaged in battle. "What's our situation, Trooper?" Joram asked the nearest.

The trooper straightened from his task. He was a moment in replying. The clone troopers always seemed to take a moment when answering Joram, or any civilian.

"Seven of us still alive," the trooper answered. "Plus you. One has damage that will limit his mobility. The gunship's a loss. All weapons systems out. Repulsorlifts inoperable. Speeder bikes wrecked. Medical droid destroyed."



The trooper frowns

"Or so we think," the other gravedigger corrected. "We can't get to the compartment where it was stowed, but it was pretty thoroughly crushed."

Joram managed to get to his feet and stood on wobbly legs. "Is anything still working?"

Both men nodded in unison. "The inertial compensator," said the first one. "It can still run off battery power. It's what kept us alive during the crash. And during the roll down the cliff." With his shovel, he gestured up the cliffside. Fifty meters up there was a clear burn mark to indicate where the gunship had hit.

"Did the lieutenant make it?"

The first gravedigger shook his head.

"Who's in charge, then?"

Both troopers shook their heads. "We're still working that out, sir," the first said. "There are only troopers left. The procedures say that the oldest has seniority, but we're all the same age. We then default to the trooper with the highest educational level, but no one has a clear advantage there."

The second gravedigger summed up: "So we drew straws."

The first gravedigger turned to Joram. "Feeling better?"

"Yes, thank you."

The trooper held his shovel out to Joram, handle first. "Then dig."

Joram frowned. "I don't think so."

The trooper smiled. "All of us are banged up, so you can't opt out

on account of physical condition. We're military, and you're a civilian, so under these circumstances you're attached to us in an inferior capacity. Dig."

Joram reached under his tunic and pulled out the object held on the chain around his neck. It was an oversized locket bearing the Republic insignia—a symbol like a cross-section of a gear with eight sprockets, surrounded by a dotted line. Joram popped it open and presented the datacard held within it. On the card's surface was a holo of Joram's face; below that were lines of information. "Sorry, guys. I'm temporarily a lieutenant with Republic Intelligence. Meaning I can opt out on account of rank."

Both troopers snapped to a salute. The one who'd been holding out his shovel dropped it and winced as it hit the ground.

"Uh, as you were, I guess." Joram waited until the second gravedigger retrieved his shovel. "So which one is the guy in charge?"

The first digger gave him a curious look. "That would be you, sir."

"Uh, no. This identicard just means I'm outside your command structure."

"No, sir. You're a military officer. We're a military unit without an officer. That puts you in charge. That's procedure."

"Great." Joram heaved a sigh. "Back to my original question. Which one of you was in charge until just a moment ago?"

They summoned another trooper, indistinguishable from the rest, and at Joram's request, he explained their situation. "The *Sea Legacy* has to have lifted, sir, so we're stranded on Pengalan IV. Procedure gives us

But we won't do it if we don't have to. If we don't, though, it doubles our travel time."

"I have an idea," Joram said. He described it.

The trooper frowned. "Sir, that's not approved procedure."

Joram lay in the shade under an overhang of rock, peering down at the wreckage of the gunship. He held a clone trooper blaster rifle.

He wished he could have appropriated a set of trooper armor, too, but he was centimeters taller than the troopers, narrower in the shoulders, leaner overall. Even his face was leaner and more angular, with features that were friendlier, less intimidating. The form-fitted trooper armor would chafe in some directions, be loose in others, and make him awkward while walking.

Below, all signs that there had been survivors had been erased—all but the presence of a clone trooper, backing away from the wreckage, using a handful of vegetation to erase footprints from the sand-like canyon soil. That trooper had reactivated the wreckage's inertial compensator, a power surge that nearby Confederacy sensors should be able to detect.

The shallow graves had been smoothed over by the gravediggers. The armor belonging to the dead, now empty, was strewn about the wreckage site, indistinguishable at more than a few dozen meters from bodies thrown clear of a crashing gunship.

The trooper who had briefly led the survivors of this unit lay beside Joram. Joram cleared his throat to ask a question, then thought better



d. "Sir, that's not approved procedure."

two branching paths to choose between. The goal of the first is surrender; the second is escape. I was going to set us down the escape path."

"I like the sound of that," Joram said. "I'm a career coward. So what do procedures dictate that we do?"

"Step One: Destroy any materiel we don't want to fall into enemy hands. I've got one of the men rigging a warhead in the wreckage now. Step Two: Time allowing, bury our dead." The trooper nodded toward the line of graves. "Step Three: Get clear of pursuit. Step Four: Signal our command structure. Since we can't, we go down a new branch. Step Four-Sub-One: Get to a transportation center and acquire a means to rejoin our unit."

Joram nodded. "Pretty straightforward. How soon is pursuit likely to get to us, and how far is it to the nearest transportation center?"

"Pursuit, unknown. There's a trooper at the cliff top with a pair of macrobinoculars watching for incoming vehicles. Distance, about a hundred kilometers back to the assault site, which is likely to be loaded with unfriendlies, and a little more, about a hundred and twenty clicks, to the nearest inhabited community, Tur Lorkin."

Joram thought about that. "Let's say we chose Tur Lorkin. That's still three or four days marching through hot, difficult terrain."

"More than that, sir, unless we sacrifice our injured man. Let him be captured or put him down ourselves. He can't walk."

"Put him down." Joram winced at the cold-blooded terminology. "How do you feel about the prospect of putting him down, trooper?"

The trooper looked uneasy. "If we have to, it's his duty, and ours, sir,

of it. He'd meant to ask, "What's your name?" But clone troopers didn't have names, just alphanumeric designations. Come to think of it, how was Joram supposed to keep straight which trooper was which?

"Trooper," Joram said, "it's time for you and the others to have nicknames."

The trooper looked at him suspiciously. "Sir, nicknames aren't procedure—"

"Oh, yes, they are. They're unofficial procedure. Besides, following orders is procedure, and I'm ordering you to come up with a nickname for yourself. Then you and I are going to come up with nicknames for the others, and maybe figure out ways to make you visually distinct... without bending procedures too far."

The trooper opened his mouth. Joram, knowing what he was about to say, shot him a look—he didn't want to hear "But that's not procedure" again. The trooper shut his mouth again.

After several minutes, during which slow, strong winds rustled along the canyon top and spilled sand down the cliff slopes, the trooper asked, "What is a nickname supposed to be like?"

"Well, usually it points to one of your features that is distinctive, or some event from your past that is more about you than anyone else. What is unique about you?"

"I lost a tooth once." He opened his mouth wide and pointed at an upper molar. It looked no different from the corresponding molar on

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the other side. "They fixed it, but it was out for a while. One of my platoon mates struck me harder than he meant to in hand-to-hand combat training, and out it came."

"Well, that's something. Now you can be Tooth. See?"

"I see, Tooth." The trooper probed at the restored molar with his tongue. "If I may ask, sir..."

"Go ahead."

"What's your nickname?"

"Well, I've had several. Most often, Dodge."

"Because that was your greatest proficiency in martial training?"

"No, because my greatest proficiency has always been in getting out of work assignments."

"Oh," Tooth frowned, thinking that over.

Mentally, Joram kicked himself. That sort of admission, which entertained most people, probably wouldn't go over too well with this unit of hard-working soldiers.

A stone fell past his place of concealment and hit the soil below. It was followed by another, then a third, at quick regular intervals.

Tooth pulled his helmet on, Joram moved handfuls of vegetation—dry, root-like tangles recently harvested from another part of the canyon wall—to conceal the two of them.

The rocks were a signal from the clone trooper atop the cliff, who should now be concealing himself. Joram had expressly forbidden use of



comlinks while they were at this site; their use might be detected.

For another few minutes Joram and Tooth lay silent. The wind above kicked more sand down on the canyon floor, sometimes sending little streams of it past their place of concealment.

Finally Joram heard a faint roar, and a figure mounted on a flying apparatus rode into view from the left—the west. The figure was spindly and distorted in comparison with human proportions, and the device it rode was similarly spare. It consisted of a vertical housing, obviously kept aloft by a combination of repulsorlifts and thrusters, with brackets for the feet, handlebars for the hands, forward-mounted blasters, and not much else, not even a seat or windscreen. This was the Single Trooper Aerial Platform, or STAP, designed for use by Trade Federation battle droids. Joram doubted a human being could even fly the thing.

Its operator was a battle droid, the sort Joram had seen in the holos, with a head like a drooping game fowl bill, a short-barreled blaster weapon held by a sling to its back. It stopped the STAP twenty meters from the gunship's wreckage and dismounted, leaving the thing hovering there. It advanced toward the nearest set of empty clone trooper armor, its billhead turning from side to side.

The battle droid deliberately aimed and fired a single blast into the faceplate of the clone trooper helmet. The blast burned through. A plume of black smoke rose from the helmet. Methodically, the droid aimed at the other figures lying near the wreckage and fired at each; its blasts battered and blackened the empty suits of armor.

Satisfied, the droid advanced on the gunship. A moment later,

Joram heard the drone of more oncoming craft. More droid-operated STAPs roared in from the west—ten, by Joram's quick count, two units of five flanking a lumbering, disk-shaped aircrasher at least four meters in diameter.

Joram smiled. Here was transport they could actually use.

The STAPs stopped near the one left by the advance scout and their riders dismounted. The droid operating the aircrasher set it down nearby. It did not leave its vehicle but did stand to obtain better visibility and held its blaster at the ready.

Joram could feel Tooth's gaze on him. Joram had made it absolutely clear that no trooper was to fire before he did, and now was the time.

He checked his blaster rifle to make sure that its safety mechanism was disengaged. Carefully, he moved the vegetation aside so he could move forward a few more centimeters. He aimed at the droid nearest, but not on, the speeder, and pulled the trigger.

His blaster bolt hit the sand next to the droid, missing by a handful of centimeters.

But a fraction of a second later, seven more bolts leaped out from the clone troopers' positions of concealment—vegetation-shrouded stands of rocks, the top of the cliff, mounds of sand as artfully draped as any child's sand citadel, and precisely placed chunks of gunship wreckage. Seven battle droids exploded into irredeemable trash in that instant, including the one on the aircrasher, hit expertly from

Joram sighed inwardly. He didn't like s

the side by one of the troopers half-buried in sand.

The other five battle droids spun, brought up their weapons, sought out targets—and clone trooper blasts converged on them. The five droids were torn to metallic shreds, parts of them bouncing across the canyon floor.

Joram let out a thoroughly unmilitary whoop.

The aircrasher, with Tooth at the controls, with Joram, the other troopers, and two STAPs piled into the back, rose into the air and headed eastward. Behind them, the wreckage of the gunship detonated as the warhead the troopers had activated finally counted down to zero. Chunks of metal flew up nearly the height of the cliffs, reached the apex of their flights, and descended as burning fireballs. "What now, sir?" Tooth asked. "Head to Tur Lorkin?"

"Close." Joram leaned back against the aircrasher's rail next to the controls. The speeder had no seats, but he could stretch out his legs and let the wind rush across him. "We need to keep to the canyons to make it harder for flyovers to spot us. Who's your navigator?"

The troopers, all with helmets off, exchanged looks.

"No navigator," Joram sighed. "Who has a working datapad with a planetary map?"

The most seriously injured trooper, whose broken leg had been braced and splinted, raised a hand.

"All right," Joram said. "You, plot us a route that will keep us in the canyons until we get as close as possible to Tur Lorkin. When we get there, we'll bounce out of the canyon, hide this speeder, and wait until

dark. By the way, your nickname is now Mapper. Don't forget it." He closed his eyes.

"Excuse me, sir," Tooth said. "Procedure says we need to find the most efficient route to our destination and travel that way."

Joram nodded. "Listen, I'm not going to kid you. I'm not a military expert, and you are. But some of the stuff I've heard from real intelligence people says the enemy knows a lot about the clone troopers, which to me suggests that they probably know your procedures, too. So what does that mean?"

Tooth was silent for a few moments, during which Joram just enjoyed the breeze blowing across his face. "That they might lie in wait for us on the most efficient route."

"Correct!"

"I see."

The Pengalan sun was higher now, reaching its zenith, and the troopers' stolen speeder was safely tucked away in a glade surrounded by tall tendril-plants. One of the troopers—the first one Joram had spoken to upon awakening, now nicknamed Digger—had gathered tendrils from several of the plants and stretched them over the top of the speeder, tying them together to conceal the vehicle's presence from the air. Two troopers, Spots and Spade, were out at a distance of thirty meters or so, acting as guards. It was, according to Mapper, less than fifty clicks from Tur Lorkin.

crets. Other people's secrets, anyway.

Tooth paused over the rations he was eating. As soon as they'd set up temporary camp here, the troopers had broken out the meals, trays with heating elements at the bottom of each compartment. "If I might ask, sir—"

"Go ahead."

"You don't seem to have had any military training. Why were you attached to us as an observer?"

"You mean, what qualifies me to pass judgment on you, when I'm so obviously out of my depth?"

The other troopers grinned. Tooth merely said, "Something like that, sir."

"The Republic paid a lot of credits for you—to create this clone army. That money is gone, but there are a lot of people in government who want to know if it was well-spent . . . and whether they ought to throw any more credits into the same program, to expand the clone ranks."

"I see. So you are—"

"An accountant. But I've been all over. I managed to persuade my doting, rich aunt Tagdel to support me in educational programs all over the Republic until she wised up and insisted that I start work, which is when she got me the appointment at the Department of Cost Accounting—she's with the Ministry of Finance. I've been through the Airspeeders for Bodyguards and Security Specialists training course on Coruscant, the Success Through Charismatic Influence regimen on Commenor, Xenoeceengineering Financial Principles on Muun, Subaquatic Manufacturing Economies on Mon Cal—"

"Why so many places?" asked Digger. "Isn't one good enough?"

Joram thought about that. "I guess not. If a place isn't somehow yours, it's just not going to be good enough. My parents died in an air-

speeder accident when I was three, and after that I was bounced around among all my other kin, so no place ever became home." He glanced among the troopers and found little comprehension on their faces. He knew the notion of parents, and what they meant to a child, was something the troopers had no perspective to appreciate. Even the notion of childhood was alien to them. "Guys, imagine that the war is really bad and every one of the troopers but you perishes. The only time you ever get to see that face is in the mirror. Wouldn't that be strange?"

They all nodded. "Yeah," said Digger. His tone was solemn.

"Well, that's kind of what it's like."

"Ever been to Kamino?" asked Mapper.

"No, I haven't."

"That's where we're from, Kamino. It's somehow ours."

"Yes, I know."

"Very rainy there."

"Yes, I know."

Tooth cleared his throat, silencing Mapper. "We're all curious about what sort of conclusions you came to."

"About—? Oh, about you. As in, were you worth the credits?"

"Yes, sir."

"I would say, very much so. Your calmness and courage under fire, your fighting skills, your physical resilience, and especially the way you coordinate things, each of you just knowing what the next is about to do . . . these are all very valuable traits. I'd say



my review is very favorable. If you lack anything, it's . . ." A realization that he was about to say something counterproductive hit Joram, and he shut up.

If the troopers lacked anything, it was individuality, and an associated ability to think in nontraditional, nonlinear ways—traits Joram valued very highly. But would individuality make them more valuable, or less? Wouldn't it foul up these troopers' extraordinary unit coordination if they all thought a bit differently from one another?

And wouldn't that, in turn, make them less effective, less valuable to the Republic? It hit Joram that in pushing them to become more distinct, to think outside their beloved military procedures, he might just be sabotaging them. And in this war, that might actually constitute treason.

The troopers all stared at him, waiting for his next words. Mapper's spoon, dripping blue gravy, was poised halfway between his plate and his open mouth.

Joram forced a smile for them. "Come to think of it, you don't lack anything I can think of." The men relaxed, and Mapper's spoon continued its interrupted journey. "And since you men are exactly like all the other thousands of clone troopers, the Republic obviously has one magnificent army."

He'd thought the comment would be taken as a compliment, but the troopers froze and exchanged looks, communicating something that no one not sharing their DNA and training could interpret.

"What is it?" Joram asked.

Tooth returned his attention to Joram. "Nothing, sir."

"You're certain?"

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The trooper was expressionless. "Yes, sir."

Joram sighed inwardly. He didn't like secrets. Other peoples' secrets, anyway. He couldn't imagine that these men, conditioned to obedience, would withhold something from him under these circumstances—unless they were obeying previous orders. So he let it drop.

The macrobinoculars gave Joram a clear view of Tur Lorkin from the hilltop he and the troopers were now using as their base of operation.

The community was a small town, unwallled, most of its buildings being constructed from prefabricated or mold-blown permacrete painted in white or light blue. The buildings all looked to be of recent years' construction, well maintained. The largest buildings were a dome that appeared to house city government and a set of truncated domes with sliding doors on top—the town's tiny spaceport. Joram placed the town population at a few hundred. Numbers automatically began to run through the back of his mind—annual cost of the town's power requirements, estimated cost of consumable imports, value of the buildings that made up the community. He swept the macrobinoculars around, but again he saw no more distant lights, no sign of nearby communities or even outlying farms or ranches.

He passed the viewing device back to Tooth. "What do you think?"

The trooper stared down at the town. "I think it will be simple to get down in among the buildings. There's not much foot traffic. I wonder why?"

"Pretty typical for a small f—, uh, a small town." Joram had almost said "small farm community" before remembering that wasn't what this place was. "People in such places tend to start work before dawn and then go to bed early."

"Oh."

Back at the airspeeder, concealed under vegetation at the bottom of the other side of the hill, Joram described the situation for the other troopers. "Who has the best infiltration skills?" he asked.

Mapper, of the splinted leg, raised his hand.

"Right. Well, I guess it will be Tooth and me. Wrench, how are the modifications coming?"

The trooper with the highest level of mechanical expertise looked up from the partially disassembled STAP he was working on. "I'm rigging a cable net to act as a sling so the pilot won't fall off. The modifications to the controls, so a human can pilot it, are done."

"Great."

"But are we going to need it, if we're just going to steal a transport and run?"

Joram shrugged. "I don't know. But both sides of my personality, the coward and the accountant, say that it's a good idea to maximize your resources whenever possible."

"Yes, sir. Maximize. Question, sir, What do we do if someone, one of the townsfolk, stumbles across this camp while you're gone?"

"You catch him, kill him, cook him, and eat him."

Wrench frowned. All the other troopers frowned. It was the same frown.

"Pardon me, sir," Tooth said. "Cannibalism is very definitely against procedures."

Joram snorted. "That was a joke."

Tooth shook his head. "That wasn't a joke. Nobody fell down."

Mapper shook his head. "Nobody said, 'What's the difference between . . .'"

Digger shook his head. "Nobody said, 'Three Separatists walk into a bar.'"

"Guys, guys, there are more types of jokes than the ones you're familiar with."

Tooth looked dubious. "If you say so, sir."

Joram and Tooth lay at the very edge of the tundra vegetation, a mere twenty meters from the nearest of Tur Lorkin's buildings. Tooth wore only his undersuit, a dark one-piece garment that would pass as a jumpsuit at a distance.

"Sir, I have a question."

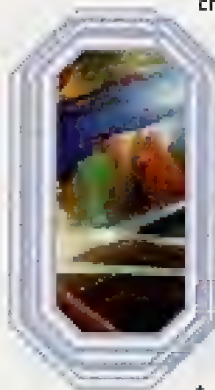
Joram, macrobinoculars to his eyes, slowly swept his attention from light-post to light-post. He didn't see any sign that there were holocams or other surveillance devices on the posts. "Go ahead."

"Are you really a coward?"

"I think so, yes. Lazy, too. I try to avoid work, pain, and danger whenever possible. I'm willing to risk some loss of face by walking away from a fight instead of getting my guts stomped out to impress people. I prefer to be operated on while under anesthesia."

"But, logically, you're risking death with this mission. Whereas you could have avoided all danger by ordering us to surrender back at the crash site. Then you'd spend the rest of the war in prison, away from the fighting."

"Even cowards have goals, Tooth. How big or small a coward you are sort of depends on



"We have their i

what you're willing to risk to accomplish your goals. One of my goals is to be free. To go where I want to go, to do what I want to do."

A twinge of discomfort tugged at Joram. He was talking about personal freedom with someone who probably had no notion of the concept.

"What about duty, sir? Do you recognize duty?"

"I suppose I do. I could have tried to wriggle out of this assignment, and I didn't." He shrugged. "Part of freedom—a civilian's freedom, anyway—means being able to evaluate and choose the duties you acknowledge rather than just believing what someone tells you your duty is."

"You're talking about judgment."

"That's right."

"What happens when judgment and orders clash?"

"I don't know. I guess you have to decide what's right, and take that as your goal, even if you know it's going to cause you trouble."

"Did you ever think that maybe you were chosen for this assignment because you were lazy?"

Joram frowned. He set aside the macrobinoculars to look at Tooth. "Meaning that, since someone was aware of my reputation, whoever chose me for the mission was counting on my laziness."

"Yes, sir."

"My conclusion was that the clone troopers were worth the credits

spent. Even if I am lazy, I think that's the correct conclusion. I don't think someone who works harder than I do would arrive at a different answer."

"I hope not, sir."

Tooth's idea bothered Joram, but he was pleased that Tooth had asked the question. It showed the man did have intellectual processes.

"I don't think there are any security cams. Let's move out."

Tooth took the lead, moving as surely and silently as a jungle predator. They reached the outmost town buildings without incident, and, by ducking down dirt alleys, staying in shadowy patches, and keeping alert for the rare pedestrian, they remained unseen across the hundred meters or so between them and the spacecraft bays.

They stood in an alley mouth directly opposite the entry door into the smallest of the bays. The area was poorly lit. Joram could barely see the oval of the door itself; beside it, a security keypad glowed. "Can you decode or bypass that?"

"I think so, sir. I'll have to look at it, but it appears to be a simple design."

"Why three bays?"

"What?" Tooth looked at him, puzzled.

"Why does a one-nerf town like this have three spacecraft bays? That means at least three spacecraft are here routinely. The town probably just needs one big bay for cargo vessels, for export of whatever it produces . . ." The numbers running through the back of his mind moved to the front, and he fell silent again.

"I don't understand, sir."

"This town has no evident industry. Its biggest buildings are the government center and the largest ship bay. There are no farms. No ranches. What purpose does the town serve?"

nticards, and we have their fingers."

Tooth shrugged. "It's where the factory workers lived before the factory was shut down?"

"No. That factory was shut down a long time ago. Reactivated just to serve as bait for our assault. Its workers probably lived at the factory. All these buildings were built since it was deactivated. So, what is this town for? What's its economy?"

"It's been here too long just to have been built as a trap." Tooth looked around, eyes narrowed. "If it has too many spacecraft facilities, the purpose probably has an offworld significance."

"Very good."

"The answer's going to be with the spacecraft. The biggest spacecraft. Let's go there instead."

The largest spacecraft bay was also the best-lit. With his new suspicions about this site, Joram wasn't anxious to have Tooth, who admitted to being technically competent but not a security expert, spend minutes in the light making an attempt at the security keypad at the bay's main access.

So they waited a long, tedious hour in nearby shadows and watched that access. Finally, two men in stained jumpsuits arrived on foot. One keyed in a lengthy access code.

As the doors slid open, Tooth and Joram leaped for them. Tooth, faster, hit the farther man in the jaw with the butt of his blaster rifle before the nearer man was even aware of his presence. The nearer man jumped away from Tooth, backing toward Joram, and Joram drove the butt of his own rifle into the back of the man's head. The second worker hit the ground only a moment after the first.

Tooth and Joram dragged their respective victims inside, into darkness. They waited until the outer doors had slid shut again before switching on their personal glowrods.

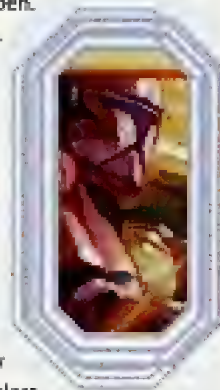
This was a basic spacecraft bay. The antechamber they'd entered was empty except for a few old foam seats and a caf dispenser, which was powered down. One secure door led into what had to be the bay's control chamber; a larger one led into what had to be the main hangar. There was a window into the hangar as well, but a blast plate behind it was in place, preventing anyone from looking in.

Joram looked over the door security while Tooth searched the prisoners. "Identicard slot and fingerprint scanner," Joram said. "On both doors."

"We have their identicards, and we have their fingers. We also have small blaster pistols, modem comlinks, a flask with some sort of alcohol."

Joram indicated the door into the control chamber. He noticed that his hand was still shaking from the violent encounter outside. He quickly made a fist of it and tried to will it to remain still.

Tooth obligingly dragged one unconscious man over to it by the wrist. Joram, hand now more under control, inserted the identicard into the security slot while Tooth held the man's hand in place over the reader. The reader glowed and the door slid open. Both Joram and Tooth aimed their trooper rifles into the space beyond—but it was dark, unoccupied. They dragged their prisoners within.



It was a standard control chamber—three seats allowing access to sensor and comm boards. A large window would provide a view into the bay, but it, too, was sealed behind a blast plate. Rather than open it, Joram switched on a holocam viewer labeled MAIN.

It snapped into instant focus, showing a nearly empty bay. The angle showed the closed observation window, and the floor was well below that, indicating that much of the bay was underground. The wide-open area was brightly lit, and vacuformed cargo containers were piled at the far end. As Joram watched, a man and a woman maneuvered a repulsorlift dolly into place and wrestled another pair of containers off it atop one stack. Then they retreated behind the stacks with their dolly.

Tooth finished binding and gagging the two prisoners. He moved to an unoccupied console seat.

"We've got holocams on the other two bays," Joram said, "which means that this is probably the main spacecraft control." He snapped the other holocam monitors on, then, as they snapped into focus, whistled at what he saw.

One bay was occupied by a hammer-shaped Corellian transport, smaller than, but of the same general design as the well-known Republic cruiser. Its hull was a neutral gray, puckered in places by

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mynock scars. The other bay was occupied by a sleek, silver-reflective space yacht whose lines suggested speed. "We are in luck. Some proud owner is going to miss one of these ships."

"Both," Tooth said. He was now frowning over a comm board, reviewing screens of data. One of the prisoners' datacards occupied a security slot on the board. "We destroy the one we don't take. Procedure. Correct?"

"Correct . . . I suppose," Joram winced at the thought of the yacht being destroyed. "We could steal both. I can pilot one. Can any of you serve as pilots?"

"Wrench and I have gone through a set of simulator classes."

"Well, that may be enough."

"Sir, those containers on the monitor. They contain anti-starfighter missiles."

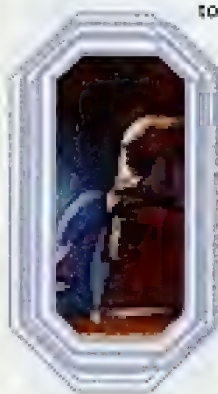
Joram moved to look over Tooth's shoulder. The screen of data there referred to a cargo of 128 test missiles—type AS-X-DB. Anti-Starfighter, Experimental, he guessed. Diamond Boron.

He whistled again. "The spy's report wasn't a mistake, or a leak. There really is a facility here for making those things."

"Yes, sir."

"But there's no place on this rock that could produce them—no place visible from orbit, anyway. Intelligence's orbital scans would have detected it. All they detected was the site we assaulted this morning. Which means the facility is probably here, underground. The town exists to house its workers and to provide a cover for heat signatures and the like. So . . ."

"So," Tooth said, "they caught the spy in the act of transmitting. They realized they'd been



Joram fell, as fast as he could compel hi

found out. They fired up that old plant to draw in the forces they knew would be coming and prepared it as a trap. They let us discover that it wasn't a missile plant so, once they'd kicked us in

the teeth, we'd have no reason to come back here. They made us think the whole thing was just a trap, when it was really a cover-up."

Joram nodded. "All right. Here's the plan. We seize one of those transports, pick up the others, outrace whatever pursuit they send, and report to the Republic that they need to come back here and finish this place off."

"I don't think so, sir."

"What?" The edge in Tooth's voice had sounded suspiciously like defiance. Joram took a step to the side to give the man another look.

Tooth spun his chair around to face Joram. "Sir, if we leave and report, the Republic will have to evaluate our story. They'll question us, determine that we're telling the truth, plan a return, come back, and blow up this site. But in the meantime, the Separatists will know that their secret is out—someone knocked out their workers and stole their transports, less than a day after the Republic assault. So while the planning and interrogating are going on, they're dismantling their plant, moving their stockpiles. Whatever gets blown up will be just what they left behind. The least important part of this facility."

"True." Joram offered Tooth an expression of sympathy. "So what are you saying?"

"We're not going."

Joram blinked. "Tooth, I'm getting kind of tired of saying 'What?' all the time."

"Yes, sir. I'll explain. I'm bringing in the men. We're going to blow this place up. Otherwise we've failed in our mission, which was to destroy the missile plant. Otherwise every one of us who died today died for no good reason."

Joram tapped his chest, where his locket lay under his tunic. "Have you forgotten something? Like, who's in charge here?"

"I haven't forgotten. If you don't agree with me, I'm going to have to . . . to defy your orders." Tooth looked as though the words he was saying had made him ill, but did not relent. "I can't give you orders. You can steal whichever of those ships you like and take off. But I'd like you to wait until I bring the men in." He tapped the monitor where it showed the stacks of missile containers. "Somewhere behind those, there has to be an access to the plant. We'll go in there, taking some of those missiles, and blow everything up. Once we're inside, you can take off. Please don't order me not to do this. I'd hate for my last action as a clone trooper to be in direct violation of orders."

Half an hour later, the rest of the troopers except for the injured Mapper were in the antechamber.

Joram, out of the loop on the mission planning, stayed in the control chamber, methodically performing a remote warm-up on the yacht. He could hear Tooth struggling back into his armor and briefing the troopers. A few snatches of the briefing were audible to Joram.

The briefing turned into discussion, and then discussion turned into argument—something he hadn't heard among the clone troopers in the days he'd been assigned to them. Surreptitiously, he moved to the door into the antechamber and listened.

"It's his right," one of them said. His voice was in dominant mode. It was probably Tooth. "I can't issue him orders."

"You can't issue me orders," said another. His voice, too, was in dominant mode. "And I say we ask him."

"Don't—"

Armored feet thudded toward the antechamber. Joram stepped out into view and confronted the trooper. The man's helmet was off and there was a rag tied around his forehead, red with white dots, so this was Spots. He reared back at seeing Joram so close, then recovered. "Lieutenant, I have to say something to you."

"Go ahead."

"I think you should come on this raid."

"Why?"

"To show you approve of it. We don't think you do. We're not sure what that means. And for another reason, a tactical one. You're the only one of us who doesn't look like us. We'd work better if we had someone moving in front of the main body as a scout. If the Separatists know as much about us as you say they do, they'd recognize any of us instantly."

"You'd give us a much better chance of success," said another. The burns on his cheek, from the crash, marked him as Hash.

"Let it go," Tooth said.

"Why aren't you with us, Lieutenant?" asked Digger.

Joram stared at the man. How did he know it was Digger? He just did.

He looked between the troopers. First, all he could see was their uncertain, even mournful expressions. Then he could see beyond their current unease. These men weren't the same as they had been in the hour after the crash. Now, they were distinct, individual . . . but not united. How could they hope to pull off a raid against an unknown facility, against unknown opposition, if they weren't a cohesive unit?

To restore them to some sense of unity, all he had to do was join them. But just as soon as the raid began, Confederacy aerial support was likely to converge on Tur Lorkin. If he didn't take off before then, he'd be trapped here. Captured or killed.

"I'm with you," Joram said. He tried to keep sudden fear out of his voice. "But I'm not in charge. I seem to be back to being a civilian. This is Tooth's mission to lead." He turned away, hoping they hadn't seen his own expression change . . . for he was sure he now looked as uncertain and mournful as they had a moment ago.



The door at the back of the main hangar—not an obvious door, just an anonymous section of wall—slid aside, revealing two men and their repulsorlift dolly, once more loaded with missile containers. Beyond them, a dimly lit corridor, made of slabs of duracrete, stretched onward and downward.

Joram didn't wait. Now wearing the jumpsuit of one of the captured men, with a billed cap pulled low over his features and headset,



nees to give way.

Joram pushed his way past the cargo wranglers, ignoring them.

"Hey!" The men turned after him. "Are you coming on duty?"

Then there were thuds, painful-sounding impacts of rifle butts on flesh. Joram heard the men fall. He looked back and waited.

The troopers didn't take long. On top of the stack of missile containers already on the dolly, they added the container they'd already opened. Wires ran from one of the missiles into Wrench's helmet, which he held in his hands and peered into. The hasty bypass Wrench had accomplished seemed to have done the job: he had already reported that these prototype missiles had very simple control interfaces, a choice of targeting criteria, multiple detonation options . . . and no security, not too strange for weapons that were intended to be test-fired rather than used in the field.

Tooth's voice sounded in Joram's headset. "Let's move out."

Joram nodded and continued down the corridor. He shoved his hands into his pockets, slightly reassured by the grips of the blaster pistols taken from the first two men they'd captured. He couldn't hear them, but he knew that Hash and Spade would be moving along several meters behind him, and then the rest, with Spots showing the dolly as Wrench rode atop it, at the rear.

The corridor-tunnel sloped down gently. Joram put one hand against its wall. It was rough to the touch, and it vibrated, a sign that somewhere, not too close, heavy machinery was in use.

Ahead, he saw a familiar-looking device attached to the corridor ceiling. "Holocam," he whispered. The surveillance device was aimed his direction and would be showing him now, soon enough, the first of the clone troopers would be in its range of vision.

"Get past it and disable it," came the whispered reply. "Everyone else, hold here. Joram, report when it's done."

Now he was Joram instead of Lieutenant. He didn't know whether to be pleased or miffed. He decided to be pleased. The troopers had developed enough initiative to rebel against an authority figure when their goals—still military goals, goals in the interest of the Republic—demanded. Now they were men, rather than pre-programmed drones . . . slaves.

A happy ending. Unless it got them killed. Got him killed.

He halted directly beneath the holocam, out of its range of vision. Disable it? How? He was not technically proficient like Wrench.

He pulled out one of his blaster pistols and smashed the holocam with three blows of its butt. "Disabled," he said. "Continuing onward."

In some security room somewhere, a holocam monitor would have gone dark. That was bad, something that would cause an alert security team to raise some sort of alarm, but it was still more innocuous than a half-squad of clone troopers materializing within the holocam's view.

A few steps more, and he could see that the corridor ahead became level and better lit. As Joram descended, he saw where the corridor ended. There were blast doors at the end, and something standing beside them—

He felt his insides freeze. It was a droid, taller than a man, glossy brown, with curved, massive limbs and components. Its two pairs of arm-blasters were aimed forward, toward Joram.

He'd seen holos of these things, one of the most dangerous varieties of battle droids manufactured. None of the troopers' blasters would be of any use against the thing. He managed to whisper, "Destroyer."

"How many?"

"One. N-n-n-no living security." The destroyer was not moving, not adjusting its aim as Joram approached . . . not yet.

"Slow your approach," the trooper said. Joram had a sudden presentiment that it wasn't Tooth talking to him, but one of the others. "As slow as you can, but don't look suspicious. Tell us when you're thirty meters from it. Wrench, prep one, infrared targeting, heat signature of a combat droid instead of a human."

Gulping against sudden fear-nausea, Joram slowed his walk. He pulled his stolen identicard from a pocket, fiddled with it, turning it over and over, as if trying to remember which edge to present to the security slot he assumed would be in the door.

Still the destroyer didn't react.

"Ready," said one trooper. He wasn't sure who it was.

"Destroyer sighted," said another—or perhaps the same one.

The destroyer became active, crouching, probably to give its sensory platform a better angle on what was happening farther down the corridor, behind Joram.

"Joram, fall down," a trooper said.

Joram fell, as fast as he could compel his knees to give way, and it almost wasn't fast enough. There was a roar behind him, directly over him as he hit the duracrete floor. He saw the air around the destroyer shimmer as it activated its own defensive shields—

Then there was a brilliant flash, a howl of noise as though a moon-sized beast had just been gut-shot. Joram felt heat wash over him. A wall his dazzled eyes couldn't see hammered him, sent him skidding backward.

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He lay there unmoving, his brain somehow not translating the orders of "Get up! Get away!" to his limbs, and then someone was swatting his back and legs.

"Hold on there, sir." The voice was a trooper's, dim and distant. "You're kind of on fire. It's almost out."

"Very kind of you," Joram managed. He pushed himself upright and look down the corridor. As his dazzled sight recovered, he could see the corridor's end—walls, ceiling, and floor scorched and blown away in chunks, filled with fiery remains of what had been a destroyer, the blast doors knocked off their rails.

There was a ringing in his ears that diminished when he pressed his headset tighter over his ears.

He was surrounded by clone troopers now, Hash and Spade ahead with blasters at the ready, Digger helping Joram to his feet, Wrench back on the dolly preparing another missile, Spots ready to shove the dolly forward. Wrench's armor was blackened all across the front surfaces, but the darkening seemed to be from smoke and soot rather than burn.

"That's an alarm," Digger said. "I think the stealth phase of our mission is at an end."

"Where's Tooth?"

Digger shook his head. "You don't want to know."

"What?"

"Move out. On the double." Digger gestured, and Hash and Spade headed forward at a trot. Joram stumbled along behind. Points on his arms and legs felt raw. He decided not to look at the burns.

Past the twisted wreckage of the blast doors was more corridor, but this had sliding doors at intervals. It was long enough to be indistinct at the far end. Joram could see figures rushing toward them from the far end. Closer, doors slid open. People stepped out, saw the clone troopers, and jumped back out of sight again. "Where to?" Digger asked.

"Final assembly area," Joram said. "Plants have different areas where the different components are made or stored, and then an area where the subassemblies are all put together. That's the most crucial part of the facility."

Digger stepped up. "But where's that going to be?"

"Somewhere that dolly can get to."

Someone in the distance opened fire with what sounded like a blaster pistol. Joram maneuvered to stand directly behind Hash and crouched there. He continued. "That means down this corridor or through that doorway there—" He pointed to a doublewide access about twenty meters down the corridor. "Those are the only two places the dolly can fit through."

"Forward," Digger said.

Hash and Spade, returning fire against the distant defenders, moved up to the wide doorway, Joram close behind Hash. Digger marched resolutely in front of the missile dolly, protecting its explosive cargo from incoming fire. Joram saw the trooper's chest armor blacken where it took a glancing hit, saw Digger stagger from the impact.

The door had turbolift controls to the side. Joram slapped the summon button. The doors didn't open immediately. "We may have to run a bypass—"

The doors opened. The cylindrical turbolift beyond had just one occupant, a man of slight build and graying hair—and, as soon as he glimpsed the clone troopers, a frightened expression.

Joram grabbed him by the collar of his blue jumpsuit and drove him to the back of the turbolift, slamming him into the wall there. He

jabbed a blaster pistol into the man's gut. "Do you want to take us to the final assembly area, or do you want to die here?"

The man choked a moment, then said, "Two levels down. Card access only—"

"Does your identicard give you access?"

The man nodded and held the card up. A trooper extended an arm over Joram's shoulder and took the card. A moment later, the troopers were all in the turbolift, and it began its descent.

"Not bad, Joram," Digger said, obviously stifling a laugh. "Where'd you learn that, trooper training?"

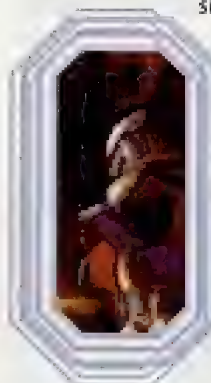
"Oh, shut up."

A moment later, the turbolift doors opened. Blaster fire poured into the lift like sideways rain, tearing into Hash. Joram shoved himself and his prisoner aside as Digger, Spade, and Spots returned fire. Hash crashed to the lift floor and steam rose from the holes in his torso armor.

The clone troopers continued to fire. The incoming blasts trailed off and ceased. Digger spared a look at Hash, who was unmoving. "Spade, give him a look. Everyone else, move out."

They emerged into a large fabrication area—Joram saw conveyor belts, mechanical hoists on ceiling tracks, huddled groups of jumpsuited workers, the remains of security agents and combat droids.

Wrench pointed toward a set of gleaming blue shelves on which were mechanical assem-



Blaster fire po

blies that looked like truncated cones. "Those are the same warheads as in the missiles."

Joram said, "The door beside it will be the access to the warhead storage or assembly area."

Digger nodded. "That's where we drop our second missile." He turned to the prisoner. "Are there stairwells or ramps out of here? Anything other than this turbolift?"

The man nodded.

"Use them to get out of here. Take these people. Everything's about to blow up." Digger gave the man a shove. "You have sixty seconds."

The man ran.

"Hash's dead, Digger."

"Thanks, Spade. Wrench—"

"I know what to do."

They brought the turbolift up to the level by which they'd entered, but didn't let the doors open.

Ten seconds later, the explosions began. The floor hammered at Joram's heels and a shudder ran through the lift.

Joram hit the open button. Smoke and heat poured in, Joram, lacking a trooper's helmet, found himself blind and choking.

Someone grabbed his wrist and hauled. He was coughing, tripping over people, sometimes stumbling, sometimes being dragged. He heard blaster fire, the ringing noise it made when it hit metal doors, the thudding impacts it made against trooper armor, the hissing wall it made when it superheated organic tissues to the boiling point.

Then he was running and being dragged up a slope—they had to be on the inclined corridor out of the complex. More explosions sounded behind them. As his vision cleared, he could see more people around him, jumpsuited workers who stayed clear of the clone troopers.

Back in the big hangar bay, factory workers streamed around them, hands half-raised as if to say "Don't shoot," their expressions fearful. Joram was able to suppress his coughing and take stock. Digger, Wrench, and Spots were still with him. "Hash and Spade?" he asked, his voice rough.

Digger shook his head. He handed Joram one of the fallen troopers' blaster rifles. "Ready to finish it?"

Joram checked the rifle's charge and held it at the ready. "I guess so."

Digger led the charge to the exit from the bay building. "Stand back!" he shouted. "Troopers coming through!"

Workers leaped away from them. There was fear on some of their faces, loathing on others. Oddly, Joram felt proud of that.

The exterior door, Joram saw, was open. He and the troopers positioned themselves beside it. "They're going to be waiting," Joram said. The floor trembled as another set of distant explosions began, and a thick black layer of smoke poured out of the bay along the ceiling of the antechamber.

ed into the lift like sideways rain.

"You bet they are," Digger said. "Emerging in three, two, one, zero—"

Digger turned into the open doorway. Joram expected him to be riddled with blaster fire as Hash had been, and there was the sudden roar of blaster weaponry—but no laser blasts flashed in through the door.

Joram followed the clone troopers out at a dead run. The buildings around the bay were pocked with smoking blaster impact and a unit of battle droids, to the left, was mostly in pieces. Those who remained functional were turning and firing in the wake of a clone trooper roaring away on a STAP. The trooper's rear end rested against an improvised webbing of cable, which kept him from falling off, and his leg was splinted, immobile.

Digger, Wrench, Spots, and Joram poured fire into the battle droids, finishing those that Mapper had not already destroyed. "This way," Digger said, and charged off around the curved wall of the hangar.

Incoming fire, from men or droids shooting from concealed position, grazed Spots and knocked Wrench down. Joram and Spots got Wrench on his feet and they continued forward at a stumbling pace while Digger returned fire. Ahead, the doorway into a smaller bay came into view—and then exploded as someone approaching from the opposite direction fired on it with heavier ordnance.

Digger kept them moving forward. Seconds later, Mapper, on his STAP, flew through the ruined doorway. Joram and the other troopers were moments behind him.

The interior doorway from antechamber into hangar bay was already open, and beyond were the sleek, silvery lines of the yacht Joram had already prepped. "You know how to fly this, right?" Digger asked.

"It's a little late to be asking." Joram helped Mapper unhook the STAP's

cable sling and slid into position under the trooper's arm. He helped the trooper to the yacht's open access hatch. "And, yes, I do."

Joram's hands didn't stop shaking until they cleared orbit. Starfield filled the yacht's forward viewports, a scene that Joram usually found lovely, beckoning. Now he was too tired to appreciate it. He began calculating and keying in their first hyperspace jump.

There had been no pursuit. "Why weren't we followed?" he asked Digger, who sat in the co-pilot's seat.

Digger, his helmet off, rubbed at tired-looking eyes. "The pursuit was drawn off."

"By what?"

"By Tooth. His job was to take the other transport out and lead the starfighter support away from Tur Lorkin."

"Will he—will he be joining us?"

Digger gave him a sympathetic look, but shook his head. "He was transmitting during his part of the mission. I heard him go down."

Joram sighed. He turned his attention back to the navigation computer. "He knew, didn't he? That his part of it would be a suicide mission."

"He knew."

"I'm sorry." A question occurred to Joram. He wrestled with it for a moment before dan-



ing to ask it. "What's it like for you? To lose someone you've known all your life, someone who, in so many ways, *is* you?"

"It's like being shot. Feeling the burn, not being able to breathe easily." Digger fixed him with his gaze. "What's it like for you? Losing someone you've worked with so closely, someone you've come to rely on?"

"I've never been shot. But I think it's the same."

They were silent for long moments, while Joram finished his astronomical task. The yacht's hyperdrive warmed up for its first jump. Then Digger said, "There's something you ought to know."

"What's that?"

"We're not regulars. My platoon. We were made to be, how'd they put it, a little more self-reliant than the others. To be capable of more initiative. There are some more out there like us. In case they need troopers for more specialized missions."

Joram thought about that. "So I was supposed to evaluate you, and assume you were the norm, and offer up a glowing report of the clone troopers' military value. To help persuade the powers that be that all troopers perform like elites."

"I guess so."

"I might as well do just that. It's never a good idea to foul up a cover-up until you know what it's there for. But why did you tell me?"

"Because you deserved to know. Because you're one of us."

The words hung there, as though they'd been fixed in the air by a holoprojector instead of spoken, until Joram activated the hyperdrive. ☺



MAKING

IN 1998, part of the *Behind the Magic* CD-ROM interactive encyclopedia, LucasArts writer/researcher Haden Blackman and designer Vince Lee had decided to provide the latitudes and longitudes for something that had never been touched by cartography. For the first time, the galaxy far, far away would be charted.

Once started, there would be no going back. By their nature, maps have a built-in authority that can't easily be overturned. Thanks to satellites, modern maps of the Earth are accurate down to the last hillock. Even Medieval maps, with their "Here there be dragons" warnings and the fantastic monsters populating the margins, are more interesting because of their facts rather than their embellishments. Their crooked continental outlines represent the extent of human knowledge at that point, knowledge obtained through Herculean risk. As *National Geographic* founding editor Gilbert Hovey Grosvenor said,

"A map is the greatest of all epic poems. Its lines and colors show the realization of great dreams."

Star Wars is an imaginary universe, but with its mythological underpinnings and its powerful hold on pop culture, it is essentially an epic poem for the present day. Other modern mythologies, such as J.R.R. Tolkien's *Lord of the Rings*, had maps from the get-go, giving readers of the books a visual assist as their imaginations took them from the Shire to the Land of Mordor. On the other hand, *Star Wars* resisted a map of its own for nearly twenty years, despite an in-universe history spanning more than twenty-five millennia and an entire galaxy as its backdrop.

Part of the reason for the delay was a desire to avoid pinning down writers to a restrictive framework, but in fact the absence of a framework produced problems of its own. Writers of *Star Wars* novels often mentioned planets from the movies, throwing in a Dantooine or Ord



THE MAP

Mantell reference as a familiar pinch of movie spice. This habit led to distance relationships between familiar worlds that weren't always compatible. Meanwhile, roleplaying materials from West End Games started to name sweeping geographical territories—the Expansion Region, the Colonies, and the occasional trade route—with no background to set them against. The result, in the late '90s, was a well-intended mess, difficult to work with and impossible to visualize.

Such was the situation faced by Haden Blackman and Vince Lee as *Behind the Magic* edged closer to its ship date. As Vince observed ruefully in an e-mail to Lucasfilm, "There is much conflicting information about some locations and very little useful information about others." They moved ahead in spite of the data fog, puzzling over how to deal with a 2-D representation of 3-D space, and relying heavily on a roleplaying Gazetteer from West End Games that listed travel times

between famous *Star Wars* planets. "Vince suggested that we use Tinker Toys to visualize some of the relationships," says Blackman. If time translated to distance, they both assumed, the Gazetteer would be an invaluable head start. "Unfortunately," recalls Lee, "the Gazetteer showed travel times that seemed inconsistent. For instance, sometimes it was faster to go from A to B to C than directly from A to C. To get around this problem, we came across the idea of rationalizing the longer travel times by placing the systems so that obstacles in a travel path could justify longer travel times. After all, it's believable that a navigation computer might need to break up a hyperspace flight into many smaller, indirect sub-jumps. Poorly charted routes could take more time as well."

Another resource was *The Essential Guide to Planets and Moons*, at that time existing only in rough layout form. The book placed more

BY DANIEL WALLACE



VECTOR PRIME



INSIDE THE WORLDS OF EMBODE

No comprehensive map of the Star Wars galaxy existed before the behind the Magic CD-ROM interactive encyclopedia.

MAKING THE MAP

than 100 planets into regions ranging from the Deep Core to the Outer Rim, but it didn't include a map of its own. For mapmakers, this was the equivalent of a rental car company telling you your vehicle is waiting somewhere in Lot E but withholding the number of your parking space. As the writer of *The Essential Guide to Planets and Moons*, I was brought in to consult on the Behind the Magic map, but Blackman and Lee already had the project well in hand. When the CD-ROM shipped to stores in mid-1998, fans learned the locations of the worlds featured (and hinted at) in the classic trilogy: Tatooine, Dagobah, Dantooine, Ord Mantell, Yavin, Mon Calamari, Kashyyyk, Alderaan, Corellia, Kessel, Nar Shadda, Bespin, Hoth, Endor, Coruscant, and Naboo, which made a special sneak appearance a year before the release of Episode I.

It was a welcome start. But sixteen planets didn't even begin to express the busyness of the *Star Wars* galaxy. A more comprehensive map was still needed, and an ambitious undertaking on the horizon between Lucasfilm and Del Rey looked like the ideal impetus. The New Jedi Order series of novels would chronicle a five-year invasion by the alien Yuuzhan Vong. In the books, planet after planet would fall to the unstoppable enemy, including the New Republic's capital world of Coruscant. It quickly became apparent that planning the five-year story arc without a vastly expanded galaxy map would be a logistical nightmare.

Lucasfilm's Sue Rostoni and Del Rey's Shelly Shapiro agreed to move forward with a new map, and they named Jim Luceno the point person in December 1998. Luceno, author of the New Jedi Order's first-year Agents of Chaos duology *Hero's Trial* and *Jedi Eclipse*, quickly

contacted me to hash out the details. As Jim and I contemplated the Behind the Magic map and the advance outlines of the NJO story arc, we wondered where to begin. R.A. Salvatore's *Vector Prime* would kick off the series in less than a year, and our map had to be finished long before that.

The following excerpt of an e-mail from Jim Luceno to me from those first few weeks illustrates the extent of our blank tableau, and how geography and story went hand-in-hand to chronicle the Yuuzhan Vong invasion:

Draw a capital J, beginning at Dantooine, passing close to Kashyyyk, curving left somewhere between Nar Shadda and Tatooine, and coming to finish at Coruscant. This sort of end run around Corellia might work as an invasion route. The events in Bob's book [Vector Prime] could be set in the Outer Rim, with Lando's asteroid mining enterprise, the SETI base, et al. If we could locate the Unknown Regions from, say, 8-11 o'clock, the invaders would pass close enough to Zahn's Nirauan system to allow for involvement of the Chiss (in Mike's books), and Ithor, providing we could locate that somewhere between Dantooine and Ord Mantell.

An important step in this new map was to avoid duplicating or overturning any prior contributions to *Star Wars* cartography. This meant scouring every West End Games product for sector maps, even those that showed a mere cul-de-sac in a weird alien backwater. The effort paid off—the module *Secrets of the Sistr Run* revealed a slice of Hutt Space, the *Star Wars Adventure Journal* offered up a pocket of the Core

Worlds, and the backbone of the Rimma Trade Route was outlined in *Lords of the Expanse*. Unfortunately, these small-scale maps were like jigsaw puzzle pieces for a puzzle that hadn't even been designed yet. Looking at a roleplayer's chart of the Tapani sector, I felt like I was holding a road map of Vienna yet had no clear sense of Austria or Europe, or even whether the Earth was round or flat.

Setting these existing pieces against the Behind the Magic map escalated into a maddening exercise of hunt and find that ran through our heads like a fanboy rendition of "Dem Bones." *The Parmel sector's connected to the Sarin sector, the Sarin sector's connected to the Quence sector...* Plotting a new planet sometimes seemed equivalent to tugging an ace from the bottom of a house of cards. To avoid disturbing the unseen webs that sometimes tied planets to one another, I began drawing up flowcharts that diagrammed every possible link, relying heavily on a 3,000-entry planetary database compiled by *Star Wars* insider contributor Jason Fry. On one occasion, an attempt to locate the gambling world of Elshandruu Pica resulted in a spaghetti riot of lines, circles, and arrows that could have passed for a staffing chart in Pandemonium. Jim Luceno took one look at the faxed exhibit and

dryly replied, "Thanks for that... thing, the likes of which I haven't seen since my days as a psychiatric aide at a mental health facility."

The effort drove home one simple principle: draw the roads, and the rest will follow. The *Star Wars* galaxy is unique among sci-fi franchises in its approach to faster-than-light travel—ships can't just

fly wherever they want. As Han Solo puts it in *A New Hope*,

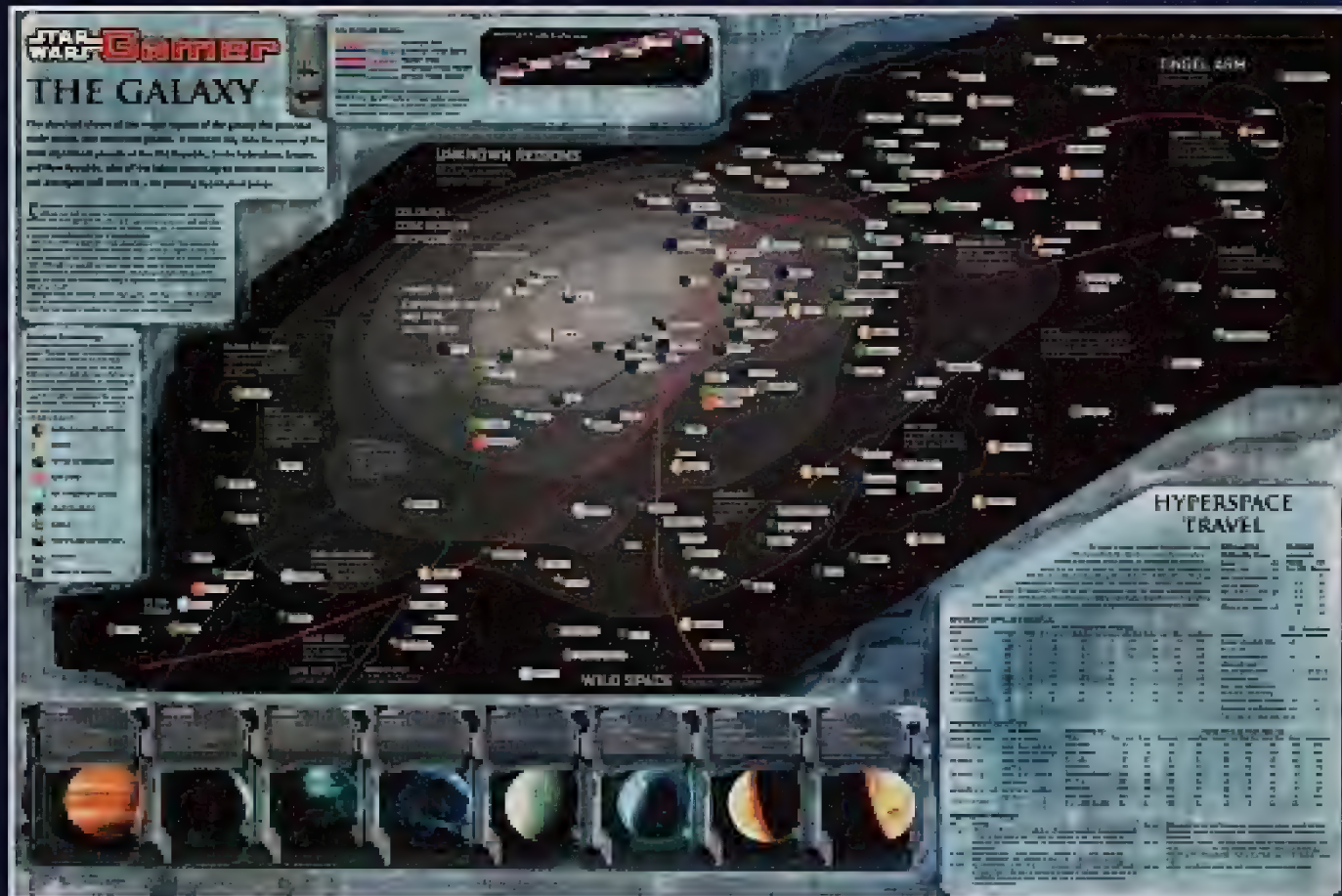
"ON ONE OCCASION, AN ATTEMPT TO LOCATE THE GAMBLING WORLD OF ELSHANDRUU PICA RESULTED IN A SPAGHETTI RIOT OF LINES, CIRCLES, AND ARROWS THAT COULD HAVE PASSED FOR A STAFFING CHART IN PANDEMONIUM."

"Without precise calculations you'll fly right through a star or bounce too close to a supernova." Safe passages through the shoals of hyperspace are rare and treasured, and these supernova-bounce-proof "hyperlanes" serve as the arteries of galactic travel and commerce. Once Jim and I had inked the main hyperlanes—the Corellian Trade Spine, the Hydian Way, the Rimma Trade Route, and the pie-wedge Slice outlined by the Perlemian Trade Route and the Corellian Run—we'd finished the hard part. In terms of understanding the environment, plotting these superhighway slipstreams was the *Star Wars* equivalent of circumnavigating all seven continents.

The trade lanes also solved a few galactic mysteries. Their "eastern" orientation helped explain the presence of the impenetrable Unknown Regions in the galaxy's extreme western quadrant. It also explained why



STAR WARS FACT FILE



STAR WARS GAMER #5

Wizards of the Coast's *Star Wars Roleplaying Game* made extensive use of maps of the Star Wars galaxy.



STAR WARS ROLEPLAYING GAME REvised CORE RULEBOOK

the heroes of *The Phantom Menace* would have headed from Naboo to Coruscant by way of distant Tatooine—the desert planet sits just off the Corellian Run, a celestial Route 66 for impatient *Star Wars* travelers.

The first NJD map was completed by the end of December and included more than fifty planets. It became a part of story planning, but Del Rey had no firm intentions to reproduce the map in the novels themselves. Convinced that it would prove just as useful to readers as it had been to story architects, I purchased paperback copies of Vernor Vinge's sci-fi epic *A Fire Upon the Deep* and Michael Shaara's *The Killer Angels*, a dramatized retelling of the Battle of Gettysburg. The former featured a galactic map of its own; the latter used battlefield maps to track the movements of the Union and Confederate armies. Jim Luceno brought both books to a story meeting at Skywalker Ranch in March of 1999. With clear evidence that maps could clarify and

propel a story, the map was green-lighted for publication that fall.

Chris Barbieri came aboard as the project's official artist. "Chris offered a couple of different approaches," recalls Luceno. "I remember several discussions regarding the limitations of 2-D, the overall style, the type face, and assorted ways of rendering the Unknown Regions, Wild Space, and the invasion path." Barbieri's hand-drawn pen-and-ink

lines were quite different from the computer-assisted chart of *Behind the Magic*, evoking the romantic feel of an old pirate treasure map. In November of '99, the finished illustration appeared in the frontispiece of *Vector Prime* as a double-page spread.

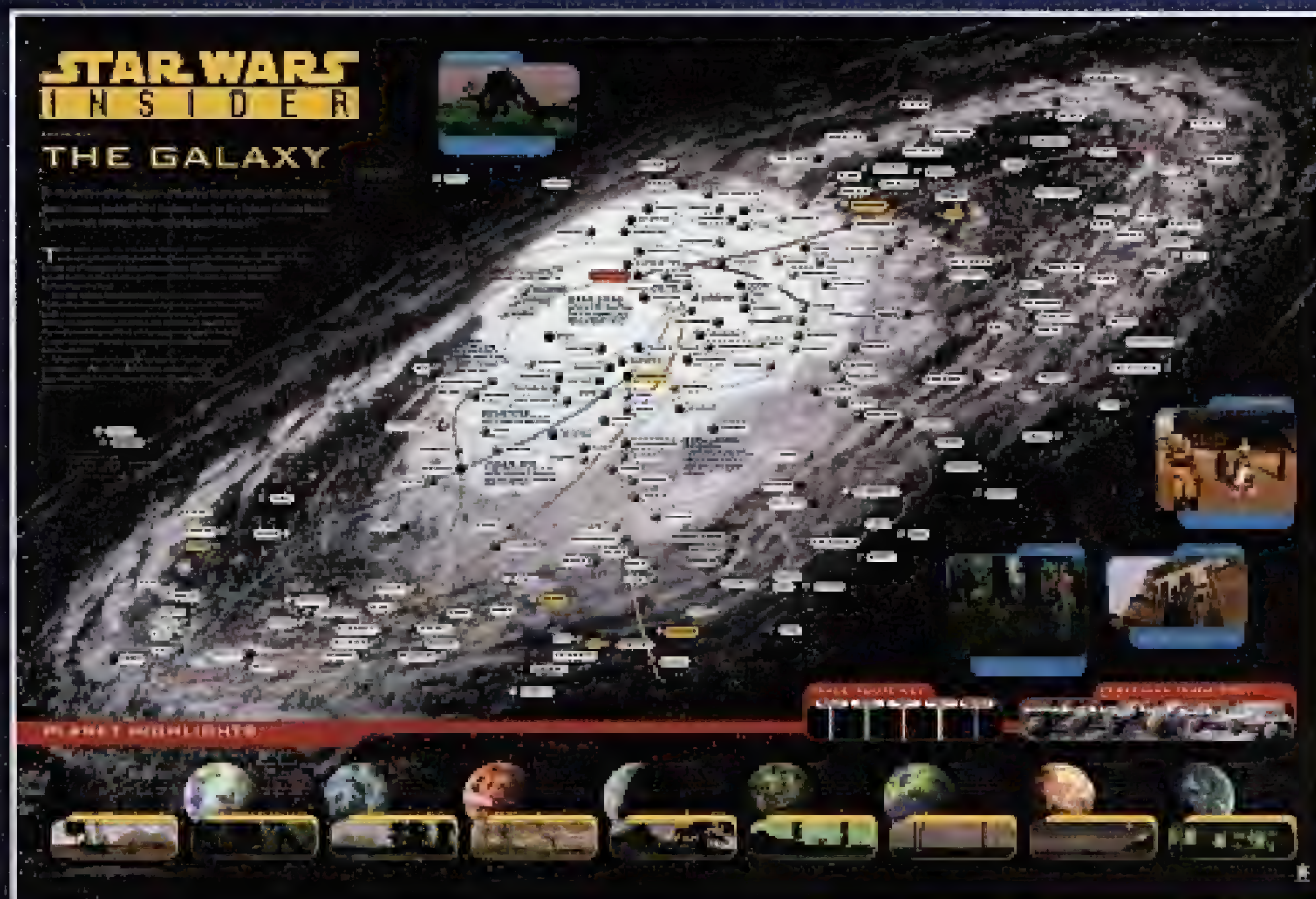
Meanwhile, work continued on enhancements. At one point Jim Luceno and I envisioned *Killer Angels*-style campaign maps that would zoom in to show Yuuzhan Vong and New Republic fleet movements within a contested sector of space. While campaign maps never came to fruition, we did develop an "invasion map" for the series' fifth book, *Balance Point*. Barbieri's ominous black arrows, showing the progress of the Yuuzhan Vong advance to date, called to mind the black-and-white graphics of the German army's European encroachment as seen in the newsreels of the 1940s.

With multiple maps now in the public eye, it seemed appropriate to extend them to other projects, some of which could provide great detail by using a giant-sized canvas. The book *Inside the Worlds of Episode I* from DK showcased the lesser-known Episode I planets on a tiny thumbnail graphic, while the massive fold-out map included with *Star Wars Fact Files* distributed in the United Kingdom contained twice as many worlds as the map from *Vector Prime* and reworked the whole sheet in lavish full-color. In 2001, Wizards of the Coast produced a smaller fold-out map and polybagged it with *Star Wars Gamer* magazine #5. In 2002, Wizards included another, smaller map of the galaxy

in the *Star Wars Roleplaying Game Revised Core Rulebook*. Each iteration of the map displays a slightly different picture of the galaxy; new systems are added while less important ones are dropped. One map just can't hold them all.

Revisions to the map occur regularly—with a civilization encompassing a "thousand-thousand" worlds, there will always be more planets to add. Most recently I had the privilege, along with Lucasfilm continuity editor Chris Cerasi, of plotting the new locations seen in *Episode III Attack of the Clones*. Padmé's comment that Geonosis is "less than a parsec" from Tatooine made that manufacturing center an easy one to plot, while Dexter Jettster's identification of Kamino as "just south of the Rishi Maze" involved some work pinning down a location for the planet Rishi, a world introduced in Timothy Zahn's novel *Dark Force Rising*.

The galactic map, in all its constituent forms, succeeds in its most basic goal of educating fans on the locations of their favorite *Star Wars* planets. But it also stands on its own, in all its lopsided glory, as a testament to the romance of adventure. The Unknown Regions are the map's *terra incognita*, the Perlemian Trade Route its Northeast Passage. For all the Old Republic explorers who blazed its hyperlanes—and more importantly, for the all the real-world cartographers who sweated out the details of its fictional topography—the map truly is "the realization of great dreams." 🌌



STAR WARS INSIDER FILE



JEDI KNIGHTS

the vampire slayers

The current lead cast of *Buffy the Vampire Slayer*: Michelle Trachtenberg (Dawn), James Marsters (Spike), Sarah Michelle Gellar (Buffy), Alyson Hannigan (Willow), Nicholas Brendon (Xander), and Emma Caulfield (Anya).



& VAMPIRE SLAYERS

THE STAR WARS/BUFFY CONNECTION

BY DAVE GROSS

Fans of the hit television series *Buffy the Vampire Slayer* know that the show has a few things in common with everyone's favorite space fantasy. Both stories center on a chosen one who fights increasingly powerful villains with help from a colorful band of allies. In both the "Buffyverse" and the *Star Wars* galaxy, good and evil are larger than life, and the action ranges from swashbuckling adventure to dark, internal conflict—with plenty of comic relief along the way. In fact, since early in its run, *Buffy the Vampire Slayer* has included more than a dozen comic nods toward the *Star Wars* epic with props, dialogue, and even a furious lightsaber battle. If this evidence doesn't prove that *Buffy*-creator Joss Whedon and his writers are big *Star Wars* fans, note that a band called Nerf Herder performs the show's theme song.

The characters may know the movies, own the toys, and say the lines, but the show's writers are the ones who make them do it all. Recently, the *Insider* caught up with *Buffy* scribes Jane Espensen, David Fury, Drew Goddard, Drew Z. Greenburg, and Douglas Petrie to talk about just why so many *Star Wars* references make it into the TV show. To get to the answer, we began by asking about their memories of the first time they visited the galaxy far, far away.

Special thanks to Stacey Levine, Tamara Becker, Ken Eccles, Michael Boretz, and Shauna Wegrucki.

Star Wars

JEDI KNIGHTS & VAMPIRE SLAYERS

Han Solo fan Doug Petrie can quote the date that *Star Wars* opened.



THE FIRST TIME

"*Star Wars* opened on Wednesday, May 25, 1977," says Douglas Petrie, instantly establishing his geek cred. "I saw it two Saturdays after it opened, so I saw it in June of its initial run."

Not only can he recite the movie's original release date, but Petrie also remembers the exact instant he became a lifelong fan. "Han Solo coming back to rescue Luke Skywalker after Darth Vader said, 'I have you now!'" was ... The professional writer runs out of words to describe the thrill.

When he recovers, he explains, "I'd never seen a movie where the cavalry arrived. Those movies had gone out of style. We were too young for *Chinatown* and *The Godfather Part II* and *Dog Day Afternoon* and all the great movies that were coming out then. And then this giant *Marvel* comic showed up with the oldest tricks in the book, and they were brand-new to us. It was absolutely the best movie experience I'd ever had."

Drew Greenburg agrees about the reasons why *Star Wars* is so compelling. "It was the first time I had seen any of this, and it was told with such a deft hand—it was so pure in its telling—that it was almost in a way reinventing the classic myths. I know that now, looking back at it and appreciating in its context what it was referencing, but at the time it was brand new to me."

The experience was more profound than young Greenburg realized at the time. "I didn't know that a person could be a writer. In my little seven-year-old brain, I didn't know how to connect the one to the other. But I knew I wanted to tell stories the way Mr. Lucas got to tell stories. I wanted to be a part of this thing. ... I wanted to tell stories in a fun way."

Drew Goddard was only two years old when *Star Wars* first hit screens, but his parents assure him they took him to the movie. It was the sequel that would leave the strongest impression on him. "I clearly remember *Empire*, walking out of that theater with my dad, just stressed out about how we were going to get Han back," he recalls. "I was just so like, 'How are we going to possibly do this, Dad?'"

Jane Espensen's family had to drive to Des Moines from central Iowa to see *Star Wars*. "It was the first movie I saw where there was the long line of people. I was

transfixed like every other twelve-year-old."

Her most profound memory of *Star Wars* is from the following summer, when her family took her to meet the dark lord of the Sith. "There was a very tall man in a Darth Vader costume who signed a still from the movie with a big loopy D with an 'arth Vader' written inside the D. I treasured that for years and years and years. At some point, I read that it was not the guy who'd been in the costume in the movie. It was just some tall guy they'd hired to go hit the mall.

"Being a kid, I thought it was the real Darth Vader. Once I knew that, I didn't keep the photograph anymore."

After seeing a trailer for *Star Wars*, the teenaged David Fury didn't expect to be enthralled. "Honestly, my first reaction was skepticism. I looked at it and thought, 'Oh, it's going to be another *Logan's Run* or something. It's going to be something that looks like it's borrowing elements from *Planet of the Apes*—I thought Chewbacca looked a little ape-like. And I went, 'This is going to be another disappointment.' I'd already grown cynical at that age that all the things I looked forward to and that looked great and should have been great were really disappointing. *Star Wars* was really the first time I went to see something and was blown away."

"I was hooked from the glorious opening music."

FAVORITE EPISODE?

The writing staff is split on the question of a favorite Episode. "You can make an argument that *The Empire Strikes Back* is a darker, more mature, better-executed piece," says Petrie, "but just in terms of the funnest Saturday matinee fastball of all time, it's got to be the original *Star Wars*."

Espensen also holds the original dearest. "I remember my little mouth falling open that there were actual spaceships. I don't think you can ever recreate the first experience of going, 'Oh, my god! There are real spaceships!'"

Fury agrees and thinks the original has an advantage over all the later films. "There's something about the discovery



TOP STAR WARS REFERENCES IN 10 BUFFY THE VAMPIRE SLAYER

#10

Evil is So Inconvenient

Episode: 3.19
(Season 3, episode 19)
Air Date: May 4, 1999
Title: "Choices"
Screenplay: David Fury



As her friends discuss what they will do after graduation, Buffy (Sarah Michelle Gellar) complains that the trouble in Sunnydale keeps her from going away to college.

Buffy: "Felix's turn to the dark side of the Force has pretty much put the proverbial kibosh on any away-to-school plans for me."



of this world, the introduction to this world, and for all its flaws it's still to me the most sweeping, romantic, swashbuckling adventure of the whole bunch that gets so much of it right."

Drew Greenburg prefers *The Empire Strikes Back*, but he defends his choice with a caveat. "I always consider *Star Wars* to be hall-of-fame

"We were driving down in this Winnebago, and we were like, 'Okay, we've got to get in the spirit of things. Let's get into an argument.' So we were just kind of joking, and someone said, 'Which one is better, *Star Wars* or *Empire*?' We all started laughing. 'Oh, yeah! We're going to get into a geek argument!'

And honestly, five minutes later, we're shouting at each other. We were joking, we were making fun of ourselves, and the next thing you know we became everything we were joking about.

"We were just yelling and screaming at each other," he says. "It really got violent."

FAVORITE CHARACTERS

Choosing a favorite character is slightly safer.

Drew Goddard claims Han Solo as his number-one choice, but Yoda is his close second.

"Actually," he explains, "in a weird way, Yoda has lost points with me because of *Clones*. I still love him, but I feel like everyone loves him now. It's not as fun anymore. I used to be obsessed with Yoda, and I have one of those Yoda [sculptures] at home. And now it's like everyone's like, 'I love Yoda, too!' Well, 'Yeah, screw you. I loved Yoda long before you did, you jerk.'"

"Yoda was always very special to me when I was a kid," concurs

"YOU WERE ALWAYS A HERO AND DIDN'T KNOW IT." —JANE ESPENSEN

good. You don't even put that in the running because it's a piece of art unto itself."

Drew Goddard sums up the problem of choosing just one. "Really there's two, right?" he says. "*Star Wars* and *Empire*. This is one of those decisions that, any given Sunday, it'll change. I have to go with *Empire*. I think the heart of it has to do with nostalgia, because I remember that so clearly with my dad," he explains.

Everyone answers the question carefully, because they've discussed it before—and not without a certain danger, as Goddard and his boss, Joss Whedon, recently proved on a trip to the San Diego Comic-Con.

Greenburg. So special, in fact, that he went to great lengths to find the action figure. "We had to go on a little hunt because I had the whole collection, and we had [heard] that Yoda was being released in a limited edition. We were actually visiting New York City, and I made my dad drive all around the Bronx and Queens until we found the one toy store in New York City that had the Yoda action figure."

Doug Petrie has given his answer a lot of thought. "I think that Luke Skywalker is a relatively bland character when you put him next to C-3PO and Obi-Wan Kenobi and Han Solo and these [other] really colorful, dynamic, specific characters. The effect—especially as a 14-year-old-boy—is that you kind of get to cut his face out of the movie and put your own in. The thing that's really great about Luke Skywalker in that first movie is that the greatest adventure of all time is happening to you."

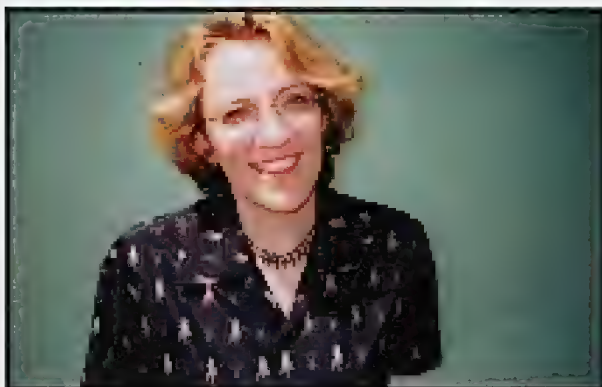
David Fury also favors Luke. "His journey is the great classic hero's journey more than any character. I mean, sure, I love Han Solo, and I probably would have said him. He was my favorite character years ago, just because he was given all the lines, all the funny, all the really cool things to do. But I guess ultimately, working for Buffy, I've grown to appreciate the hero's journey."

#9

Duel of the Fakes

Episode: 6.13
Air Date: February 5, 2002
Title: "Dead Things"
Screenplay: Steven S. DeKnight

As Warren (Adam Busch) pursues Kabira out of his room, Andrew (Tom Lenk) and Jonathan (Danny Sanong) fight with plastic light sabers. This scene might have been inspired by Joss Whedon's purchase of a lightsaber at the San Diego Comic-Con.



Jane Espensen (above) and Drew Goddard (right) discuss *Star Wars* and *Empire* on the set of *Buffy the Vampire Slayer*.

Buffy

JEDI KNIGHTS & VAMPIRE SLAYERS

Drew Greenburg thinks "geek" is too often a four-letter word, but admits he leans.

#8

Ozi-Wan Kenobi

Episode: 4.5

Air Date: October 26, 1999

Title: "Fear Itself"

Screenplay: David Fury

While Oz (Seth Green), the most Zen-like of the gang, checks out his sound equipment and finds something he doesn't like, Xander (Nicholas Brendon) asks him what's wrong.

Xander: "Sensing a disturbance in the Force, Master?"



Years after his own first experience watching *Star Wars*, Fury gets to enjoy it again as his children watch the saga. "I'm seeing their fascination with Luke and their attraction to him. If I missed it now as an adult, if I'd forgotten what it was like, they're reminding me that Luke is a pretty cool character."

Unlike most fans, the *Buffy* writers hadn't given much thought to comparing their characters with those from *Star Wars*. At first, Jane Espensen thinks the problem is that there aren't enough prominent female characters in *Star Wars* to match up with *Buffy*'s estrogen-charged cast. Then she realizes that *Buffy* and Luke have a lot in common, and the universe has the same message for each of them. "You were always a hero and didn't know it. You have this lineage that you're unaware of and a world to which you belong of which you know nothing. And you're going to be pulled out of your ordinary world and handed this sword and told, 'Go out and get stuff done.' And it's not necessarily going to be a charmed life. There will be hardships there. That's a very strong parallel."

Doug Petrie agrees that *Buffy* and Luke share some similarities, but as a television character with well over 100 hours of story behind her, *Buffy* is "a much more specifically drawn character," and "her love life is a lot darker."

On the other hand, he adds, "Luke does kind of make out with his sister, so it does get interesting."

If *Buffy* is the show's Luke Skywalker, then who are the other characters?

"I would say Xander to me is the most Han Soloish," says David Fury. "For all the things he takes in terms of being the coward or the guy who's ineffectual, he's actually pretty heroic and glib at the same time. And Han Solo was a coward, too. He'd be running away. One of the great shots in the original film is the bravery of Han and Chewbacca chasing the stormtroopers and then turning around and running back again. And that's sort of, to me, Xander. He's well aware of the fear factor and the danger, but he'll step into it and be there with a quip."

"Giles would certainly be the Obi-Wan," suggests Doug Petrie, but he agrees that lining up *Buffy* and *Star Wars* characters isn't



easy as it might seem at first. "What I think is great about our characters is that any one of them is potentially Darth Vader at any point. I think that that's the big deal. There's none of them who couldn't pull an Anakin."

Even seemingly powerless Xander Harris?

"You never know!" he replies. "You never know! It's not like it's never been discussed."

Even though a turn to the dark side might seem like a big leap for the least dangerous member of the gang, Petrie says the same holds true for the greatest villain in *Star Wars*. "It was a pretty big change for Anakin, you know. Cute little mopet turns into a guy blowing up planets."

While the writers haven't spent much time thinking of which *Buffy* characters have *Star Wars* counterparts, they quickly assign themselves parts in the space epic.

"Joss is always doing a Lando impression," says Drew Goddard. "Always. You know, I've got to go with Han. I just love Han."

However, he admits that there's a catch. "There's a difference between who I'd want to be and who we've all agreed I am. The problem is that we all

#7

Yoda Man

Episode: 2.11

Air Date: September 29, 1997

Title: "School Hard"

Screenplay: David Greenwalt

(Story by Greenwalt

& Joss Whedon)



In his first episode, smooth British vampire Spike (James Marsters) crashed *Buffy*'s parent-teacher night and confronts Angel (David Boreanaz). Here he seems to know at least a little something about *Star Wars*, but later we discover that he's not a true fan (see 42).

When we point out this seeming discrepancy, Drew Greenburg responds, "Yoda's the classic icon. And [Spike] is 180 years old. He's

got a lot in that little brain of his. He can't have access to everything at every moment. He's going to forget some things from time to time."

Sounds like he's telling it "from a certain point of view..."

Spike to Angel: "You were my dad, man. You were my Yoda!"



#6

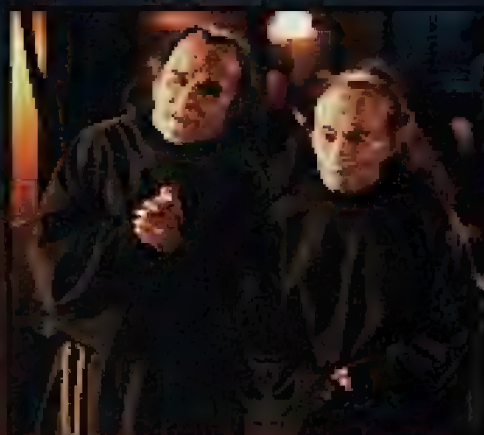
Short People

Episode: 5.17

Air Date: April 17, 2001

Title: "Forever"

Screenplay: Marti Noxon



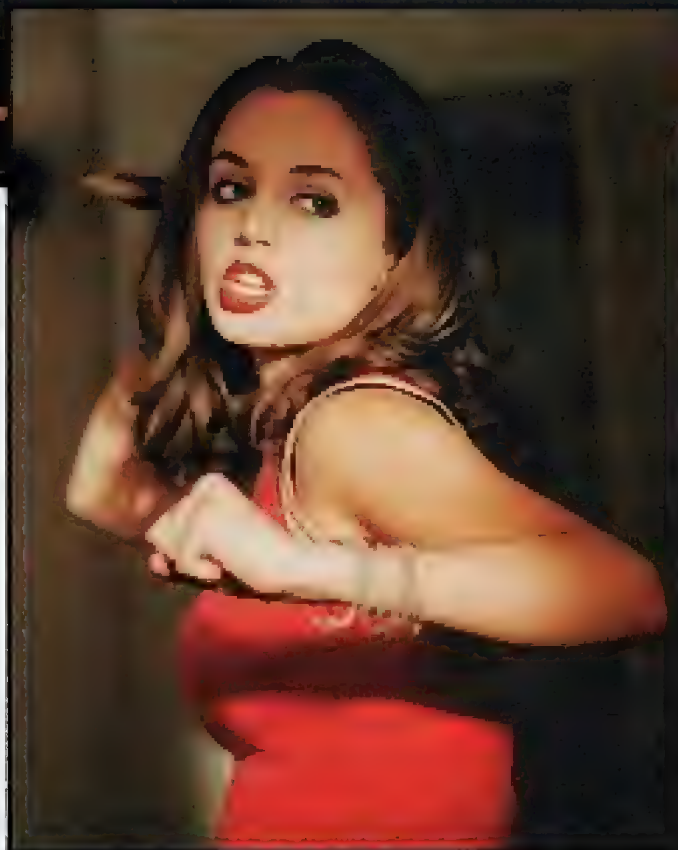
Ben (Charlie Weber) is the human host to Glory (Clare Kramer), an evil god bent on regaining her full powers. Since only one of them can be in their body at once, Glory's short, burnt-out minions act as messengers with a striking similarity to some ubiquitous Tatooine scavengers.

Ben (exasperated): "Tell my sister I'm sick of running into her Jawa rejects."



had to agree... 'cause if Doug gets to be Han, I don't get to be Han, which is no fun. But we've agreed Doug gets to be Han. So then they made me Chewbacca, because I'm tall and I'm loyal. The other Drew was R2 to Jane's C-3PO."

Poeth Glize Bushkuji shows how dangerous it can be when a chosen one goes to the dark side.



"YOU KNOW WHAT? I LOVE STAR WARS, AND NOW YOU'RE ALL GOING TO HAVE TO LISTEN TO MY STAR WARS REFERENCES." — DREW Z. GREENBURG

OF NERDS & GEEKS

When asked why there are so many *Star Wars* references in *Buffy the Vampire Slayer*, the writers first point to the fact that *Star Wars* is such a cultural phenomenon. But then Drew Greenburg blows their cover.

"There's the one answer and then there's the second answer," he explains. "The first level is, of course, because that's what our characters would know. That's what they would talk about. Specifically last year, when we had our three villains who were very well versed in that genre."

"But then there's the real answer, which is that we're just a bunch of geeks, and we love *Star Wars*. It's the most powerful feeling in the world where you get to say, 'You know what? I love *Star Wars*, and now you're all going to have to listen to my *Star Wars* references.'"

At first, David Fury can't remember his earliest nods to *Star Wars* in his *Buffy* scripts. "These are just lines that just come out of my head, and I forget that I make these references," he says. "That shows you how much it permeates our consciousness. I'm not even aware I'm doing it half the time."

Like Fury, Drew Goddard doesn't go out of his way to make *Star Wars* references. "No, they just come naturally, especially when we're writing Andrew and Jonathan, or Xander. *Star Wars* is just such a benchmark for every male that age, so when you're writing those characters, it's just natural."

Writing for the three nerdy villains is particularly easy, he says. "If I need something for them to talk about, I stick my head out of my office, and I listen to whatever Doug and Drew are arguing about, and I just write it down."

#5

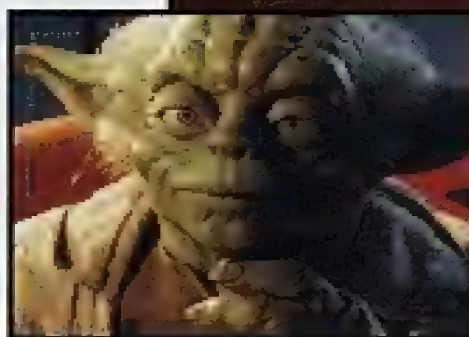
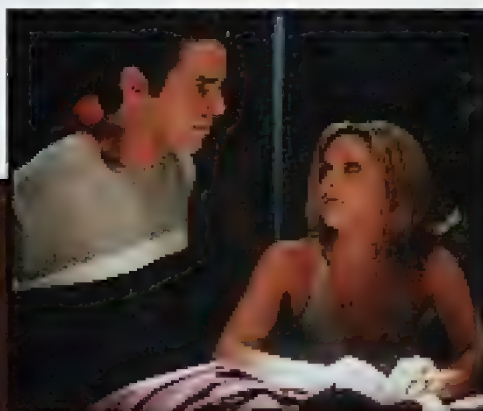
You, Sir, Are No Yoda

Episode: 4.1

Air Date: October 5, 1999

Title: "Freshman"

Screenplay: Joss Whedon



In the season-four opener, Xander tries giving Buffy a Jedi pep talk but ends up trapped in his own recursive loop. He might have the right idea, but he's not ready to cut his Padawan braid just yet.

Xander (Fury): Fear leads to anger. Anger leads to hate. Hate leads to anger. No, wait. Fear leads to hate. Hate leads to the dark side. Hold on.

Buffy

JEDI KNIGHTS & VAMPIRE SLAYERS

#4

These Aren't the Nerds You're Looking For

Episode: 6.4

Air Date: October 16, 2001

Title: "Flooded"

Screenplay: Jane Espensen & Douglas Petrie



An angry demon confronts Warren, Jonathan, and Andrew in their basement. He demands the Slayer's death. At first the boys refuse, but when the demon threatens their lives, Warren says, "Whoa, big guy. Let's back things up a parsec." Even after the trio vote not to give up the Slayer, Warren slips the demon Buffy's address while pretending to give him the bad news. Jonathan and Andrew are impressed.

Jonathan: "How'd you make him do that?"

Andrew: "Yeah, what are you, some kind of Jedi?"

Warren: (shrugs) "The Force can sometimes have great power on the weak-minded."

Andrew and Jonathan nod and go "Heim" in awe.



"Yes, we're giant Star Wars geeks," admits Doug Petrie. "We've all seen *Star Wars*, between the eight of us, seven thousand times, I believe."

Their love of *Star Wars* is not limited to the movies, as Petrie explains. "Joss and Lisa Lasik, one of the editors, came back from Comic-Con with lightsabers—with actual, working lightsabers. And these enormous, very violent fights broke out."

Despite his reputation as one of the chief *Star Wars* fans, David Fury avoids the lightsaber battles in true Han Solo fashion. "I don't feel too adept at my lightsabering. I save that for my five-year-old son. I'll fight with him because I have the advantage, but over here to go against Doug Petrie or Joss wielding a lightsaber... I'll go make a quip somewhere and run off with Chewie."

"WE'RE JUST A RAGING BUCKET OF GEEKS." —DOUG PETRIE

With such obviously fanboy behavior going on in the *Buffy* offices, the truer of the two answers to the *Star*

Wars references becomes clear. As Doug Petrie puts it, "So, really, you don't have to go any further than, 'We're just a raging bucket of geeks.'"

Drew Greenburg isn't completely comfortable with the word.

"I can be geeky. I try to be careful about using the term, because it can be pejorative. I'm a geek in the best sense possible. I have an appreciation for some of the things that are a little bit more fun that don't get a lot of play in the mainstream world, and *Star Wars* doesn't necessarily fall into that category. I think anybody can appreciate *Star Wars*."

Some say that David Fury and Doug Petrie are the biggest *Star Wars* fans in the office, but Jane Espensen sets us straight on the hierarchy. "Yeah, they're very good. But I think Drew Greenburg might be your winner in that constellation of geeks."

She recalls that her favorite *Star Wars* moment happened off screen, in the writers' office. "There was much controversy among the staff about whether there was indeed a Boba Fett figurine from that early on. Drew Greenburg was the one who knew that there was in fact a Boba Fett figure from that year. And he made sure that it was done correctly."

Greenburg is proud of his expert knowledge. "Nobody believed me that there was one in 1979!"

We bow to his display of *Star Wars* knowledge, and he responds like a real fan. "Of course I was right! I had to do a little bit of

#3

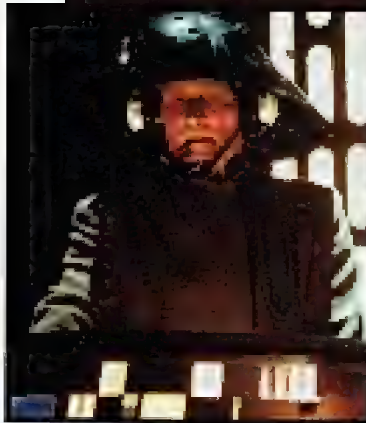
Death Star Technicians

Episode: 6.5

Air Date: October 23, 2001

Title: "Like a Serial"

Screenplay: David Fury & Jane Espensen



In the opening scenes of this episode, the geek troika check out their new high-tech van and find Andrew painting a giant Death Star on the side of what is supposed to be an inconspicuous vehicle. Warren flips, yelling, "W-what the hell is that?"

Andrew: "Death Star, dude! Wicked, huh?"

Jonathan: (scoffs) "Uh, thermal exhaust port's above the main port, nimb-nuts."

Andrew: "For your information, I'm using the Empire's revised designs from *Return of the Jedi*."

Jonathan: "That's a flawed design!"

Later in the same episode, as the geeks are spying on Buffy from the shelter of the van, they fight over a pair of binoculars and set off the car horn—programmed with the *Star Wars* fanfare.

#1

Sithter Act

Episode: 6.21

Air Date: May 23, 2002

Titles: "Two to Go"

Screenplay: Douglas Petrie

In the Magic Box, Xander tries to calm Andrew and Jonathan, who rightfully fear the wrath of Willow (Alyson Hannigan) after the death of her girlfriend. Andrew is unimpressed with the offer of help.

Andrew: "And we've got maybe seconds before Death Rosenberg grinds everybody into Jews, burgers, and not one of your bunch has the midichlorians to stop her!"



convincing around this office to reassure people."

When we suggest he could have proven the argument by bringing in his own Boba Fett action figure, he clams up. "I don't know what you're talking about."

We suppose he wouldn't want anyone to think he was a geek.

WHY STAR WARS

Jane Espensen thinks that *Star Wars* and *Buffy* fans have a lot in common, even among those folks who normally think they don't like science fiction and fantasy. "I think they are very much of a kind, and I think it's because they both have to do with understanding our world through the filter that is metaphor. The metaphor can be space, or the metaphor can be fantasy."

Drew Greenburg thinks it's a mistake to generalize the *Buffy* and *Star Wars* audiences. "But," he adds, "if there are things in common between the two [stories], I'd like to think that it's a certain respect for the audience. It's a certain sense of fun about the story that's being told."

David Fury thinks that *Buffy* and *Star Wars* fans have a key quality in common. "I think that anybody who can open themselves up to a fantastic world with its own mythology

can give a good amount of suspension of disbelief which is required for any real fantasy show."

Unfortunately, he adds, not everyone is a fan. "There are people who will never get *Star Wars*.

like there are people who will never get *Buffy*. They just don't allow themselves to go there."

"*Star Wars* is not only a pop culture reference point—and pop culture reference points are rife in the *Buffy* universe—but it's a mythology reference point," says Doug Petrie. "So if someone turns evil, of course we're going to say they went to the dark side. There's a joke we kept wanting to put in for Xander: I want to go to the dark side for a minute. You want me to pick up anything for you?"

WAITING FOR STAR WARS

If there was any doubt in our minds about the *Buffy* writers' love of *Star Wars*—and there wasn't—it would have vanished when Drew Goddard had an epiphany long after the question about his favorite character. "I'm changing my answer! I'm changing my answer right now. My favorite character is not Han. My favorite character is Palpatine. I love him! I forgot how much I love him. He's so good. To me, he's the thing that sticks out the most of Episodes I and II. I love him! His speech where he goes, 'I love democracy. I love this council.' I just love it!"

Later, while chatting about scenes we hope to see in Episode III, he suddenly blurts out, "Oh, I can't wait!"

"The way that people wait for *Buffy* episodes," says David Fury, "we're all waiting for the next *Star Wars* to come out."

In fact, most of the *Buffy* writers seem as happy to talk about *Star Wars* as about their own show. As Drew Greenburg put it, "If you had told me when I was seven years old that someday I was going to get a phone call from a *Star Wars* magazine telling me that they wanted to talk to me, I would have been jumping up and down." ☮

#2

Mint Condition

Episode: 6.5

Air Date: November 20, 2001

Title: "Smashed"

Screenplay: Drew Z. Greenberg



When Spike needs answers about the chip in his head that prevents him from hurting humans, he goes to the nerds for answers. They balk until Spike snatches up a Boba Fett action figure.

Spike: "Examine my chip, or else Mister... [examines label on the box]... Fett here is the first to die!"

Andrew: "That's a limited-edition 1979 mint condition Boba Fett!"

Warren: "You don't want to hurt the Fett 'cause man, you're not coming back from that. You know, you don't do that and walk away."



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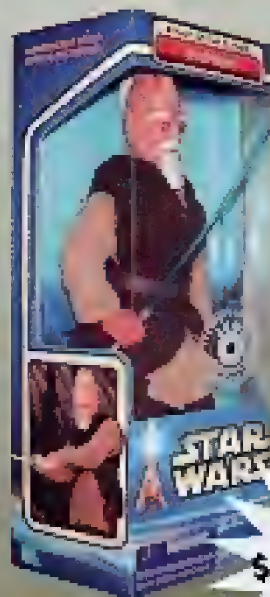
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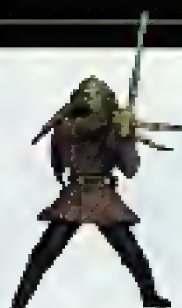
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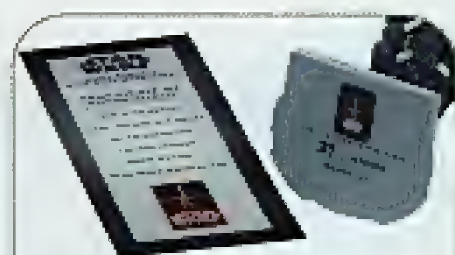
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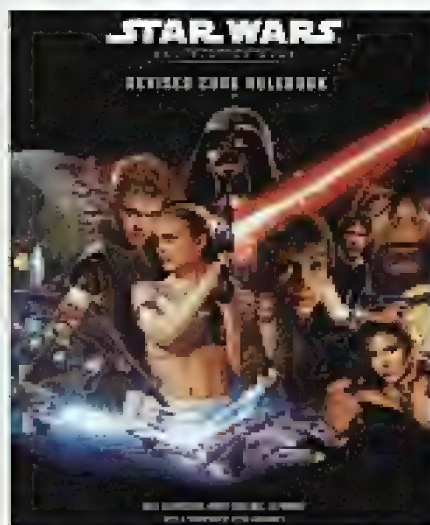
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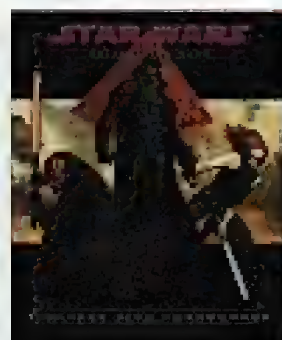
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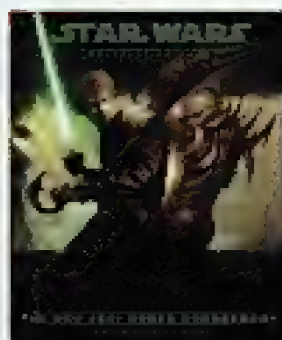


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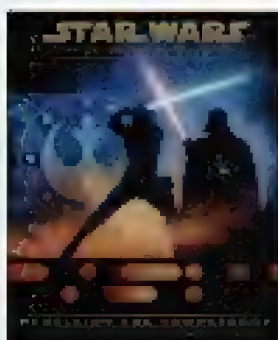
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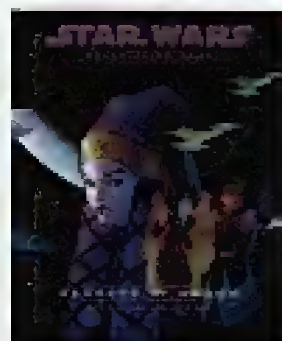
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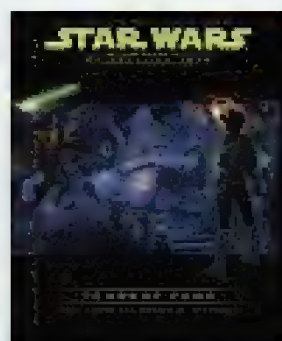
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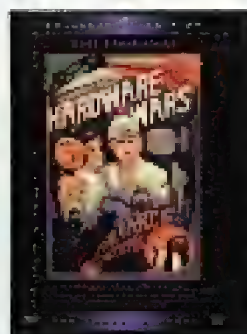


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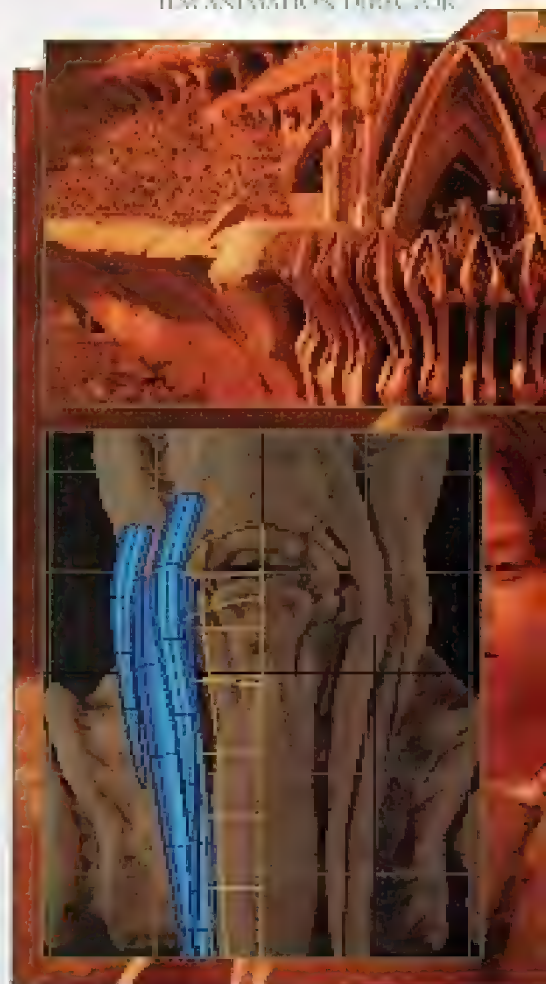
He appeared in only twenty-seven shots, but the screen life of Poggle the Lesser was no less exciting for its brevity. Originally scripted to have a more active role in the film as a key member of the Confederacy of Independent Systems, Poggle lost all but a few of his lines late in the production schedule. Long before then, the animation team wondered who this giant insect was. Was there a Poggle the Greater, perhaps an older brother or father who was off on a crusade, or slain in battle, leaving the Lesser to rule the Geonosian world?

"No" replied George Lucas. Poggle was a power-hungry, ruthless leader under the control of both Darth Sidious and Count Dooku. The Geonosians and their droid foundries became pawns in the Sith's master plan to destroy the Republic and the Jedi, thanks in part to Poggle's weak will.

BUILDING A BETTER BUG

Often, ILM modelers scan clay maquettes to form the basis of a digital image. That process saves a lot of computer work, but the model's surface must lend itself to a good scan. In the case of Poggle the Lesser, the shape and design of the exoskeleton was not appropriate for a digital scan—it had too many hollows and overlapping surfaces—so the great bug had to be hatched completely inside the computer.

To begin the process, Andrew Cowise used photographs of a clay maquette of Poggle sculpted in the art department at Skywalker Ranch. Using proprietary sculpting software,



Episode 2: 3D Computer Graphics Creative Model Supervisor Jeff Campbell with Creature Modeler Andrew Cowise. Photo by David Swan

he roughed-in the basic forms of Poggle's head and body and then slowly built in the detail by "pushing" and "pulling" the digital "clay."

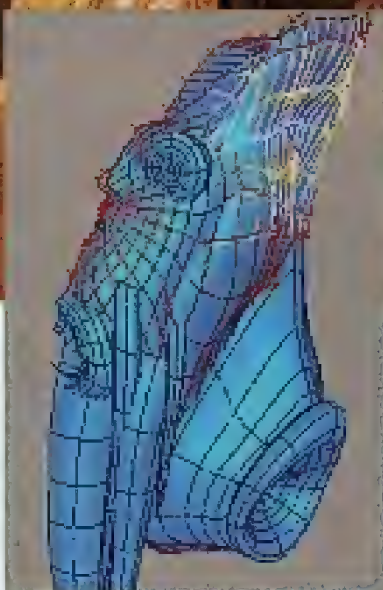
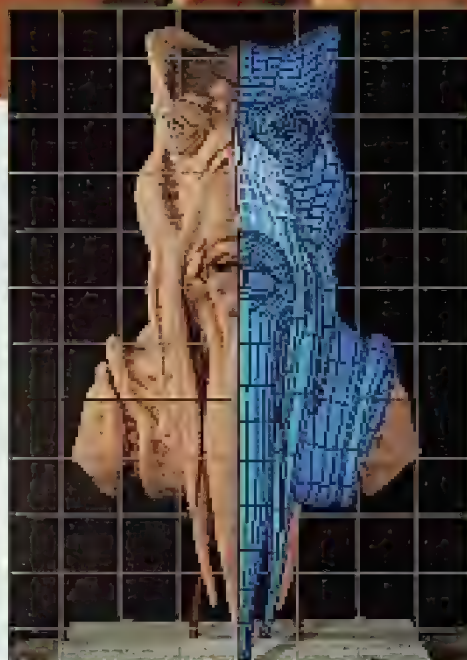
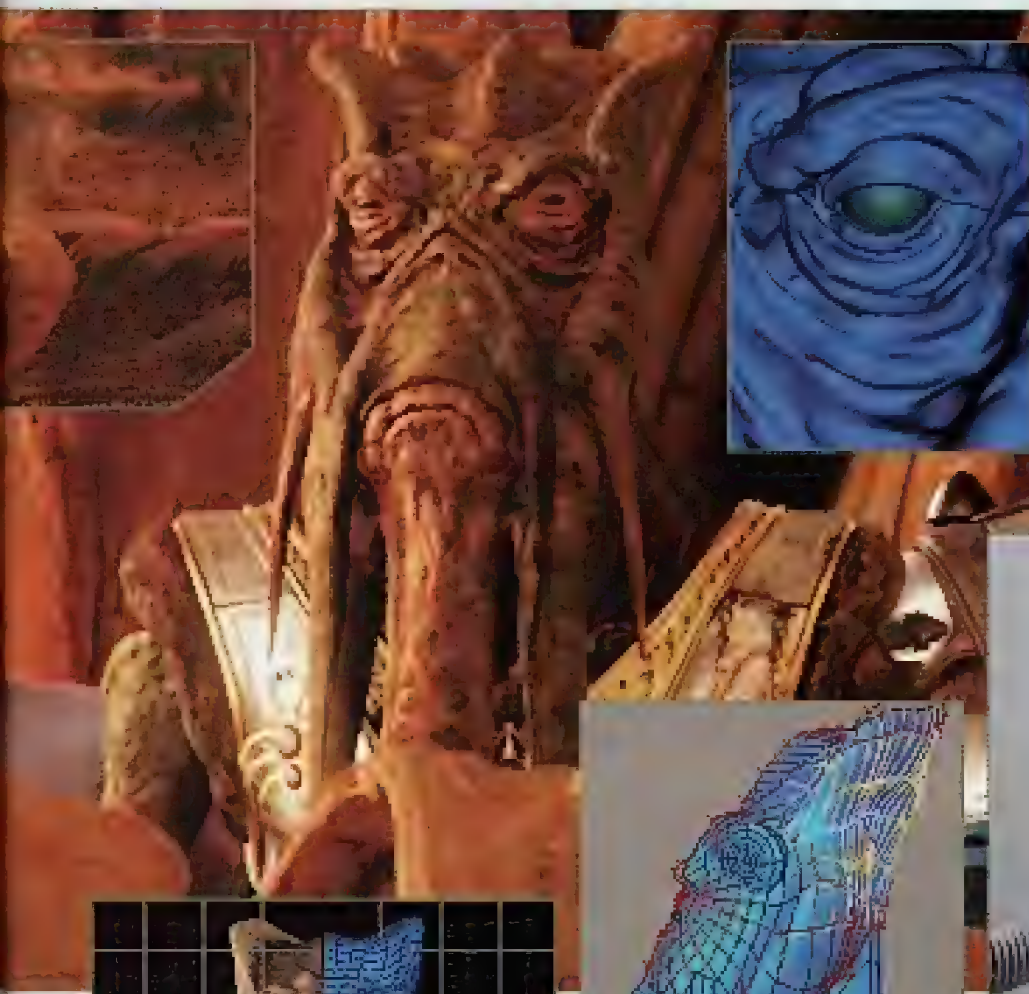
Poggle's head ended up with twice the resolution of the body in terms of data points. We knew from the storyboards and animatics that he had several close ups, so the model needed to have the detail to handle close scrutiny. To determine whether or not to

sculpt in the detail, Cawrse would force his eyes out of focus while looking at the clay maquette. Any detail that was no longer visible to his unfocused eyes would be added later by the viewpoint artist. As the modeler, Cawrse explains, "I am interested in the silhouette and surface forms of the character."

During the modeling phase, Cawrse created a series of turntable renders that



Unlike most ancient creatures, Poggle was initially sculpted in the computer rather than in clay.



allowed him and modeling supervisor Geoff Campbell to view Poggle from all angles, thus enabling them to critique the digital creation while it was still a work in progress. The final approved gray render looked amazingly realistic, with surface detail that was never present in the original clay maquette.



The resulting computer image is so detailed that one might mistake it for a physical maquette.

BUGS IN THE SYSTEM

Poggle is the leader of a race of the Geonosians, but he resembles his underlings only vaguely. Like Boss Nass, ruler of the Gungans in *The Phantom Menace*, Poggle was designed to stand apart from the crowd. George Lucas wanted the audience to immediately identify him as the ruler when multiple Geonosians were on screen at the same time.



The Geonosians are insects, like termites and African ants. They build their huge stalagmite structures from chewed up materials and body secretions. To create their movements, we studied all types of insects. Using quick, creepy motions, we were able to create an interesting library of actions that proved successful in the huge crowd shots during the execution arena sequence. For Poggle's movements, however, we wanted something different from those of the average worker Geonosians. Poggle needed to be more regal, more sophisticated—a regular king bee.

It was decided that Poggle should be more upright in posture than the other Geonosians, adorned with jewelry, shining armor, and a bone for a walking stick. Animator Charles Alleneck found the latter prop a useful key to Poggle's personality. "For me," he says, "the most important revelation about Poggle was that he didn't really need his cane to walk. It was just an affectation. He liked to stamp it around to make himself seem important." To rehearse the role, Alleneck did a lot of wondering around the studio with a PVC pipe as his cane, trying to get a handle on Poggle's gentlemanly type of walk.

"He was definitely a fun character to animate," says Alleneck. "First of all, he was interesting looking, with that long, bearded face and that knobby exoskeleton. So I felt his animation could be broad, like his character design, and that made it really enjoyable. He reminded me of some little troll king from a fairy tale, or maybe a really sophisticated Muppet."

WHAT'S THE BUZZ?

Poggle's rehearsal voice was that of editor Ben Burtt played backward. Burtt read the scripted lines for Poggle and then flipped them to create an exotic sound. The result was fine as a placeholder, but in animation we like to have as close to the final recording as possible when we begin working. Good animation depends on "body sync," not just "lip sync." We want both the mouth movements and body actions to be grounded in the voice actor's final performance, and often the temp voice and the final voice are quite different in terms of tone, strength, and emotion. Unfortunately, sometimes we simply have to finish the animation before the final voice tracks are recorded.

We did not receive the final Poggle voice until very late in the production. When we first

Illustration: Charles Alleneck was the one who did all of Poggle's rehearsing.



heard the voice, we were a little surprised. It sounded like a bunch of random sounds sandwiched together. Charles Alleneck fretted, "Geez, how am I going to **x-sheet** this. Some of these sounds can't even be pronounced!" It was hard to distinguish specific sounds when we listened to the recording frame by frame, but then Alleneck went back to listening to the whole track at speed and began to hear how it all was

X-sheet is short for "exposure sheet" (AKA, "dope sheet"), a tool used by animators to synchronize actions with dialogue on a frame-by-frame basis. In traditional animation, the x-sheet is actually a sheet of paper with a reference line for each frame of a film. These days, computer animators often use an electronic version of the x-sheet, or none at all. Think of it as an extremely precise sort of storyboard for animators.

Poggle's actual speech. While at first the sounds might have seemed impossible to believe as language, Lucas felt that as long as we could articulate Poggle's attitude through the sound, then the audience would follow.

Once we broke the code to Burt's creation, animating his speech became fun. "I found I could use his lips and tongue to create the guttural sounds, while simultaneously vibrating the little flaps on the side of his mouth to create the buzzing," says Alleneck. "It was a neat, multi-layered way of speaking." The dialogue animation turned out to be a blast. "Poggle had all these fun, fleshy little mouthparts that I could use to make those weird speech sounds."

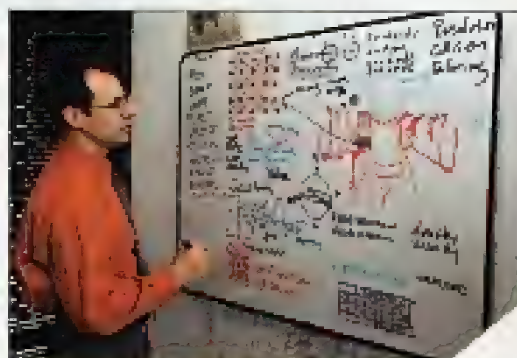
LITTLE THINGS KILL

Poggle's beard and armor skirt were simulated using our established clothing solver. The chains and pendant on his chest were simulated with our rigid body solver, as were the bracelets, which proved particularly challenging. Even though they weren't exactly prominent elements, James Tooley and his sim team struggled for weeks to get this jewelry to move just right.

“**POGGLE HAD ALL THESE FUN, FLESHY LITTLE MOUTHPARTS THAT I COULD USE TO MAKE THOSE WEIRD SPEECH SOUNDS.**”

—CHARLES ALLENECK
LUCASFILM LTD.

The problem was that they were constantly colliding against each other and against Poggle's arms. The team tried desperately to get the solver to work correctly on the bracelets, but they never moved realistically. Tooley began to despair. "Eventually we had to tell George that we couldn't do them."



Episode 22 CGM Technical Animation Supervisor James Tooley. Photo by Alex Ivanovs.



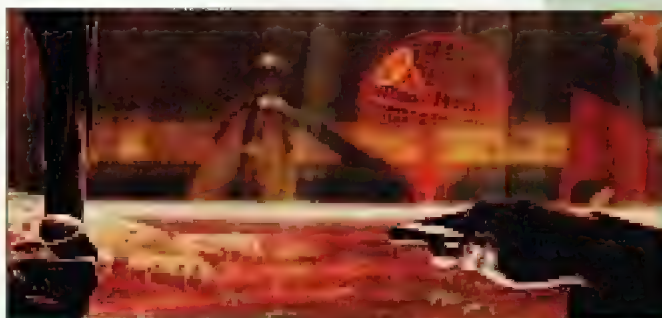
Just after we delivered the bad news, the software folks at ILM—who were looking into the problem from their side—found a strange software bug that had been in the system since its creation. Poggle's arms were used as collision geometry, but they were not dynamic.

"The software was incorrectly calculating the **sub-frame collisions** against non-active collision geometry (his arms)," explains Tooley. "This meant that the arms were not actually colliding with the bracelets all of the time. They would only collide on the integer frames, not the sub-frames. So the bracelets would be partially embedded into his arms before his arms catapulted the bracelets back out." Once this bug was squashed, the bracelets ran as easily as all of our other rigid-body simulations.

THAT'S NO MOON

A *Star Wars* film always evolves during editing, sometimes at light speed. One crucial scene added at the very end of *Attack of the Clones* production was the underground command center scene, a meeting between Count Dooku and Poggle that includes the revelation that the Poggle the Lesser and his Geonians designed the Death Star.

We were very excited to create the shots for this new sequence, but the whole scene had to be created from scratch with only six weeks remaining in the delivery schedule. John Goodson hastily built a small four-foot diameter physical model of the room. Paul



Huston then photographed the model for use in the digital matte department. Starting with those images, Huston added detail through digital paint. Meanwhile Phil Metschan designed the holographic effects for the battle in the ILM art department. The shots came together incredibly quickly. We started the work at the beginning of March and were done two and a half weeks later. Even George was impressed, joking that he was going to add more. Luckily for us, he didn't! ☺

Sub-frame refers to any animated motion with a speed greater than 24 frames per second (fps). Since film moves at 24 fps, you perceive faster actions as motion blur. To calculate interactions like bracelets jangling against an arm, however, the computer has to know where objects are even between the frames. Otherwise, you get jumpy jewelry.

NICHE HITTER

THE ROOKIE STEPS UP

BY DAVID LEE

In April 2000, Philip Metschan was designing websites in New York when he learned of a graphic design opening at Industrial Light & Magic. "It's always been a dream of mine to work here," he says from his cubicle in one of the company's cavernous buildings.

Part of the attraction was working for the world-famous visual effects company, but Metschan has always loved *Star Wars*. Thus, he joined the company both as an employee and as a fan. "Initially it's incredibly intimidating," he says, "not only because of its history but also because a lot of us who come here have wanted to come here for a long time, so it feels like the major leagues."

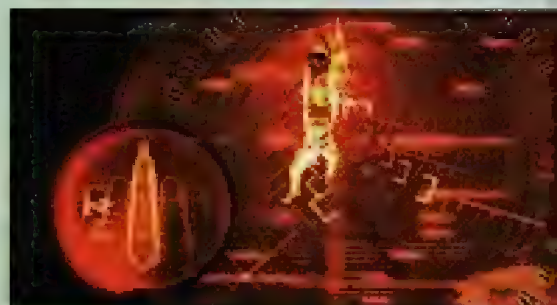
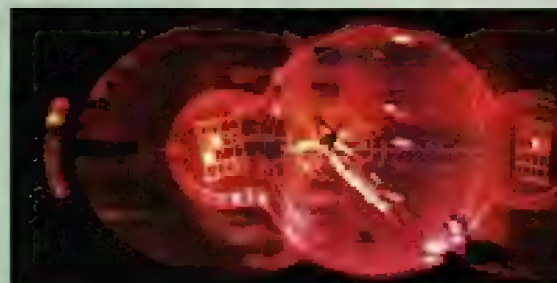
The rookie didn't stay daunted for long, in part because of the team-like atmosphere. "Once you get here, especially in the Art Department, it's a very intimate group of people. Everybody is incredibly friendly. They love their jobs. Think about what we get to do on a daily basis. Not to be too corny about it, but we really turn dreams into reality for other people to experience. It's an incredible experience to be part of that."

At first, Metschan worked on the ILM and Skywalker Sound websites. Soon after, however, he got his first big break. "There were a lot of big shows going on about the same time—*Pearl Harbor*, *The Mummy Returns*, *Planet of the Apes*,

and *AI*—and all of the staff was pretty much booked up. We got this little job in for the teaser animation of the little boy walking out of the *AI* logo, and everybody was so busy. I knew some stuff about animation and had been learning AfterEffects in my spare time. So they said, 'Hey, Phil, you want to take a shot at it?'"

His first trip to the plate yielded a home run, and Metschan established himself as a go-to guy. His timing couldn't have been better.

"A couple of weeks later, *Star Wars* came barreling through the doors, and one of the first





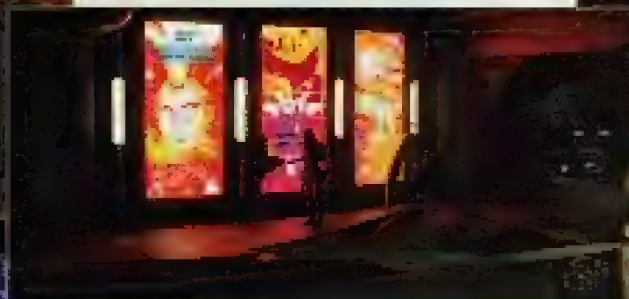
things to hit was screen graphics," he recalls. Wilson Tang, Animatics Artist and Art Director, nominated Metschan for the job, and he ended up creating about ninety percent of the screen graphics, holograms, and displays in *Attack of the Clones*.

Metschan designed many of the neon-colored signs seen throughout the Coruscant undercity, as well as the brilliant signs behind mysterious bounty hunter Zam Wesell when she

first appears. "George wanted them loud," he recalls. "He wanted them like Vegas."

Creating the display for Zam's targeting scope gave him a chance to add details that die-hard fans will appreciate. "It's a reference to the *Millennium Falcon* when the TIE fighters are chasing it in *A New Hope*." That nod to the original trilogy would be far from the last.

Sometimes, Metschan's fan credentials served him as well as his graphic design skills. When he saw the plates for the scene in which Anakin confesses his murder of the Tusken Raiders, he immediately noticed that the panels



in the background didn't match those originally seen in *A New Hope*. "That's not the Lars Homestead garage," he pointed out.

"They were going to replace them anyway, so I said, 'Well, if you're going to replace them, better replace them with what they should be.' So I watched that scene in *A New Hope* over and over where Luke's talking to Threepio and they first meet."

He took what he'd learned from that research and made three images to present to George Lucas, one depicting the original 1977 shot, one showing the scene for *Attack of the Clones*, and a proposal for a revision that brought them closer together.

"Technically, it's a little brighter than it is in '77," he admits. "I did that intentionally, because it's worn out a little bit more over time."

When Lucas saw the proposal, he agreed that it was the right choice. "And that was it," says Metschan.

Like a performer saving his best trick for last, Metschan shows off his proudest contribution as the interview draws to a close. "This is probably the biggest deal of all," he says, displaying a shot of the Geonosian war room. The scene was added late in production, so the ILM staff had to scramble to meet their deadlines. "Someone had to hurry up and do a hologram of the Death Star," says Metschan. When he saw the design, Metschan fretted that it was based on a version appearing in a book rather than the one from *A New Hope*.

"One night I stayed late, and I did my own version. I showed it to Pablo [Helman], who was the supervisor, and I said, 'I know someone's



already done this, but I want to try and do my own version that's more like what Joe [Johnston] and the other guys did in the original. Take a look. If you like it, cool. If you don't, don't worry about it. I know you're busy."

"And the next email I get back is, 'George loved your Death Star, and it's going to be the Death Star in the movie. I was totally psyched!'"

Metschan attributes his successes both to the unique nature of screen graphic design, which he likes in part because he considers it a niche task, and to his own boundless enthusiasm for the projects. "A lot of these things I just tried. They'd ask me to go this far," he says, measuring a small distance with his hands. He moves them farther apart. "And I'd go this far."

With that attitude, there's no limit to how far Philip Metschan might go after his winning contributions to *Attack of the Clones*. With his fellow fans cheering him on, this promising newcomer will be a star player in no time. ☺





REPUBLIC HOLONET NEWS

COUNTER-SLICER TEAM FORMED

SBI ARCOLOGY, CORUSCANT—SBI Director Armand Isard announced the formation of an Intelligence Committee specially dedicated to the protection of government HoloNet channels, and countering the efforts of Separatist slicers who have been transmitting CIS propaganda.

"The communications backbone of the Republic has become a favored target of the Separatists," said Isard at a media conference yesterday. "Some attacks have been outright destructive, but the insidious attempts to taint our channels with disinformation and viral data is just as dangerous."

The various Offices of Analysis scattered throughout the galaxy will begin assigning agents to the new Cryptanalysis Department, including the Central Office of Analysis on Coruscant. Heading up the new Core department is Sub-Director Ilko Deminar.

"Our recruitment methods for the crypt teams are aggressive and unprecedented, which is indicative of the importance of the matter," said Isard.

While the department leaders will all be drawn from existing intelligence agents, they have been given clearance to recruit civilian and private sector data experts. The candidate test is simple. A unique encrypted recruitment guide is transmitted to the potential hire. Details on the next step can be determined only by decrypting the guide.

"Our first A-list candidates have already been contacted. I am eagerly awaiting the responses for our prospective Iignyots," said Deminar, using the code phrase for the potential cryptanalysis agents.

"I'm not at liberty to say what the term Iignyot identifies," said Deminar, joking with reporters. "Perhaps figuring it out is the test to get my job."

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REPUBLIC ARMY LIBERATES BASSADRO

AGAO, BASSADRO—Jedi General Empatojayos Brand's twilight push against the Separatists holed in the Agao Ranges has won the twelve-day Battle of Bassadro. Brand led his armored battalion of clone troopers to the rain-slicked obsidian crags of Bassadro's dormant volcanic ranges that offered cover to the Separatist forces. Brand ordered concussive missile strikes against the rock formations, not only destroying the Separatist's cover but also decimating the battle droid infantry with the resulting razor-sharp shrapnel. The Separatist commander, Major Domb Freeter, a Skakoan, signed a treaty with Brand, surrendering Bassadro and its mineral wealth back to the Republic fold.

ALSO IN HOLONET NEWS

- Freedom's Sons Continue Sluis Harassment
- First-Quarter Republic War-Bond Sales Up
- Study: Unlicensed Bounty Hunting Increasing



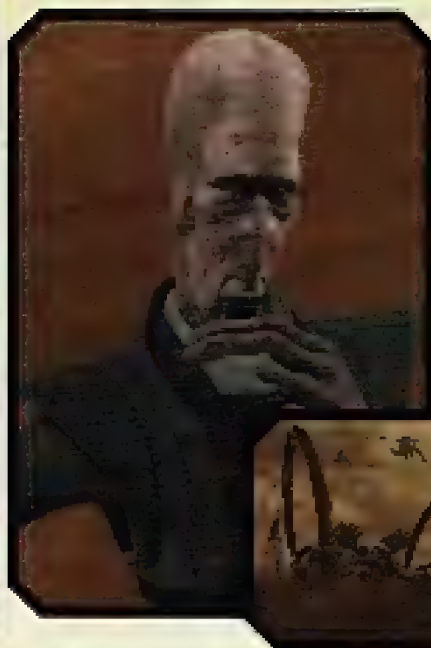
DORUM, BALAMAK—Transmission networks resumed functioning today in the Taldot sector when Republic forces destroyed an experimental jamming platform employed by the Separatists.

Communications had been disrupted for four standard days, following the arrival of a Confederacy of Independent Systems flotilla over Balamak, an important food-producing world in the Mid Rim. One Separatist vessel was a Trade Federation Droid Control Ship with a modified transmission array to broadcast jamming signals capable of disrupting a key HoloNet node.

A Republic task force, led by Jedi Obi-Wan Kenobi and Nanda Ree Janoo, engaged the flotilla with a starfighter attack. It was Kenobi's apprentice, Anakin Skywalker, who delivered the missile volley that destroyed the jamming craft. Victory is also being credited to Adar Tallon, the renowned starfighter tactician who planned the attack. [Full Story>>](#)

CIS SHADOWFEED

S H E E D I N G L I G H T O N T H E I R L I E S



Republic Continues Illegal Aargau Presence

IBC ARCOLOGY, AARGAU—Despite eight months of diplomatic dialogue involving the highest ranks of the InterGalactic Banking Clan, the Republic continues to post military forces within neutral territories of Aargau, disregarding the banking world's neutrality in the war.

Citing protection of Republic citizenry and businesses completing transactions on Aargau, Republic authorities moved several companies of troops into the major centers, even going as far as positioning guards within the Immense pyramidal IBC Arcology.

"Aargau law clearly stipulates that noncitizens cannot be armed while on-planet," said Lo Vapeet, Vice-Chair of Communications for the IBC. "These heavily armored soldiers are bristling with deadly weaponry, in direct violation to planetary law and the planet's neutrality."

The unauthorized troops came to Aargau as a result of the disappearance of a Republic inspection team attempting to pin the origins of Hailfire Droids captured on Geonosis to manufacturing plants within the IBC Arcology. To date, no evidence of either the inspection team or the manufacturing plants have been produced, yet the troops remain.

"Aargau has always promised neutrality to our investors despite any political upheavals. The presence of these troops is unsettling and has resulted in notable currency fluctuations in Confederate and uncommitted worlds," said Vapeet.

Once the Aargau Executive Board began exploring secession in protest, the Republic responded with diplomatic envoys including Camaasi representatives.

"We are certain that an equitable compromise can be reached," said Republic Diplomat Gaddanha In Kro. "The IBC has known Separatist connections. Perhaps if they reduced the number of armed combat droids on the premises, we would not feel the need to be as protective of Republic assets."

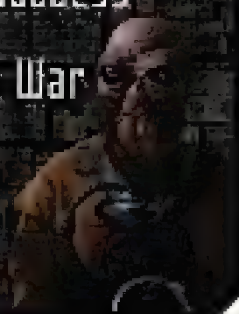
"These security droids are the property of Banking Clan executives holding citizenship on Aargau," said Lo Vapeet. "As per the Aargau Charter, citizenry are constitutionally mandated to be armed; this extends to the use of combat automata to those whose liquid assets afford them Premium Citizenship."

OTHER HEADLINES

Balamak Jammer Test a Success

Aqualish on Brink of Civil War

Ord Canfre Surrenders



Dooku Addresses "Spurious" Republic Reports

KAANTAY, NEIMOIDIA—Count Dooku assured the security of the central headquarter-worlds of the Confederacy of Independent Systems following dubious reports from the Republic media that Jedi-led incursions had conquered essential Separatist commands.

"By reading the spurious reports from Coruscant regarding our withdrawal from such temporary worlds as Raxus Prime and Ord Janon, the Republic would have its citizenry believe we are on the run," said Dooku. "Given the graft rampant in the Senate, it comes as no surprise that their biased media agencies are just as corrupt."

Dooku further boasted about the strength of the Separatist military protecting the commercial headquarters of the constituent trade guilds. "The forces on our borders and outlying colonial assets are admittedly facing greater numbers, but with our inexhaustible supply of troops and materiel from the Neimoidian coffer-worlds, Techno Union home foundries and mighty guild-worlds, it's only a matter of time before the Republic is overwhelmed."



STAR WARS GALAXIES UPDATE

BY HADEN BLACKMAN

ADVENTURING 101

The beta test process for *Star Wars Galaxies*—the massively multiplayer online game being developed by Sony Online Entertainment and published by LucasArts Entertainment Company—continues moving forward at lightspeed. The beta test process is important because it allows the developers to uncover bugs and gather detailed and focused feedback from actual players. The data collected during the tests allows the development team to make any changes necessary to improve the quality of the game before it's released. Here is just a glimpse into the range of adventures players have encountered while playtesting *Star Wars Galaxies*.

Although *Star Wars Galaxies* offers players the chance to explore the *Star Wars* universe in a variety of ways, combat and "adventuring" will be a core component of the game for many players. Players can easily find exciting, combat-oriented encounters thanks to two key systems: the dynamic "spawning system," which creates dangerous enemies, creatures, and even detailed encounters on the fly; and a robust "mission system" that provides players with short but lucrative missions. Both of these systems have played a key role in recent *Star Wars Galaxies* test sessions.

DESERT SPAWN

One of the first systems activated for beta testing was the spawning system. The term "spawn" refers to creatures, enemies, or anything else created by the game to challenge players. Most massively multiplayer online games (MMDs) utilize some sort of spawning system to generate enemies constantly for players to fight. However, the *Star Wars Galaxies* spawning system differs from many of these other games by including the concept of "dynamic spawns" and incorporating more detailed encounters.



In many other MMDs, it's not uncommon to see the same creatures appear in the same locations over and over again. These creatures might even fall directly from the sky, landing in the same place repeatedly. This often leads to players "camping a spawn"—that is, a player or group of players will remain in the same spot for hours on end ("camping"), defeating the creatures as they appear. To introduce more unpredictability and reduce camping, the development team has ensured that the *Star Wars Galaxies* spawning system can randomly generate enemies based on a player's location and skills. The spawning system usually creates enemies outside of a player's field of view, and the enemies spawned are drawn from a list of encounters appropriate to the location and player character's relative strength. So, a beginning character wandering the Tatooine desert is likely to run across womp rats, squills, worts, and other minor threats, while a more experienced character exploring the same region might run into Tusken Raiders, a caravan of Jabba's cronies, or even a krayt dragon.

The *Star Wars Galaxies* spawning system isn't limited to creating creatures, either. The concept of a spawning system has been expanded to include lairs, camps, and bases. These are physical locations (like a rocky cave or a collection of Tusken Raider tents) that continue to spawn the appropriate creatures



until they are destroyed. Players in the Tatooine desert might encounter a single womp rat, a small group of womp rats, or a womp rat nest. The nest is potentially the most dangerous. As long as it exists, it generates additional womp rats to harass players who stray too close. Plus, the womp rats swarm anyone attempting to destroy their nest.

More impressive is the spawning system's ability to generate scenarios. Called Points of Interest (POIs), these encounters go far beyond combat encounters with dangerous enemies. Each POI is designed to tell a small story and allow players to make significant choices or use different types of skills. One POI has players encounter a fugitive hiding in the desert. When a player talks to the fugitive, he tells the player that he's being unfairly hunted by a band of Jabba's cronies. Soon thereafter, Jabba's hired guns appear nearby and start toward the fugitive. The player can attack Jabba's troops or talk to their leader, who reveals that the fugitive is really a criminal who owes the Hutt money. Now, the player has a choice: help the fugitive escape, join forces with Jabba's thugs, or do nothing and simply watch the battle from a safe distance. Different choices have different ramifications for the player, ranging from lucrative rewards to changes in the player's standing with major organizations or characters in the game. Helping the fugitive in the example above might put you on the Hutt's long list of enemies, but the fugitive might give you a very valuable gift as thanks for your help.

Testing the spawning system simply required players to spread out across the Tatooine desert. At first, the system only generated creatures and their lairs and ignored players' relative strengths, just concentrated on their locations. The first beta testers ran afoul of rocky bantha lairs, thorny squill nests, skittish eopies, vicious dune lizards, and even the occasional krayt dragon. Players were encouraged to fight these creatures, resulting in dozens of players being crushed by banthas, bitten by dewbacks, overrun by womp rats, and mauled by krayts. The creature lairs proved especially difficult to destroy because they were so well protected by their residents.

In later tests, the developers introduced armed non-player characters (NPCs), like Tusken Raiders and stormtroopers, as well as the first POIs. The initial POIs were very simple: a few thugs standing around a crate, which players could open when they killed the thugs, for example. Tusken Raider POIs were especially popular and frighteningly lethal.

As testing progresses, the developers will continue to expand and refine the spawning system. Most notably, they'll add a greater variety of POIs and additional components to the lairs. An Imperial base, for instance, might come complete with a full squad of stormtroopers and several deadly turrets.

MISSION: TATOOINE

Missions allow players to jump right into the game, easily find something to do, and perhaps earn some kind of financial reward for their efforts. These quick side adventures give players a rewarding in-game experience without putting in hundreds of hours of gameplay. The mission system also allows the design team to introduce a great deal of *Star Wars* content into the game through detailed stories tied to the missions.

Beta testers initially found themselves in Bestine near several mission terminals. These

the targets of missions are randomly selected from appropriate lists. A Destroy mission set on Tatooine might send one player after womp rats and send another player after worts.

The mission terminal lists a small number of available missions, providing vital information, such as the mission's "owner" and the reward being offered. Once a player accepts the mission, he receives an in-game e-mail that provides more details about the mission. One mission includes a message from Fixer, the manager of Anchorhead's Tosche Station, who evidently needs someone to kill the dangerous creatures that have been digging up power cables in the desert. Fixer even mentions that Imperial Prefect Talmont is distressed at power outages that have led to blackouts during the Prefect's favorite holovids.

To quickly find a mission's objective, a player can activate a waypoint. The waypoint appears as an icon on the player's radar and,



devices—basically datascreens sticking up out of the ground—give players a short list of available missions. Early on, the only types of missions were "Destroy" and "Deliver." A Destroy mission requires a player to seek out and destroy a creature's lair or an NPC's base or camp. Deliver missions ask a player to retrieve a specific object—often a datadisk with important information—from one NPC and deliver it to another. Eventually, the team will integrate other types of missions, including "Kill" missions (eliminate a specific creature or NPC), and allow players to get missions from NPCs as well as mission terminals. All missions have some randomly generated elements. In most cases,

when he nears the objective, as a large column of light in the game world. Once players leave the safety of a city to complete a mission, they are at the mercy of the spawning system as they trek through the wilderness.

TO NABOO AND BEYOND!

Although seeking out enemies and undertaking missions are two cornerstones of adventuring in *Star Wars Galaxies*, exploration will also be a huge draw for players. In the coming weeks, beta testers will be invited to explore other planets, and *Star Wars Insider* will be right beside them to provide you with another report from the beta test frontlines! ☪

FINALLY, TWO THERE ARE

SEAN WILLIAMS AND SHANE DIX FORM A GALACTIC DUO

BY JASON FRY

Since the original *Star Wars* novelization hit shelves way back in December 1976, more than 70 volumes of *Star Wars* fiction have been written for adult readers. The publication of *Star Wars: The New Jedi Order—Force Heretic I Remnant* marks the first time two writers working together have written a *Star Wars* novel for more mature audiences.

Australian authors Sean Williams and Shane Dix were well prepared for the task. "From the beginning, Shane and I have been writing space opera—stories featuring space ships and exotic aliens and galaxy-spanning time scales," says Williams. "That's what our *Evergence* novels were all about."

And not surprisingly, that's what this fifteenth novel in The New Jedi Order series encompasses. *Remnant* begins with the newly minted Galactic Alliance pressing its advantage against the Yuuzhan Vong, and it ends with a quest led by Luke Skywalker into the Unknown Regions in search of a legendary planet that could hold the key to the war. Along the way, Jaxxon Solo tries his hand at diplomacy in the Imperial Remnant, Han Solo returns to the Koomacht Cluster, and the Yuuzhan Vong renegade Nom Anor fights for his life beneath a transformed Coruscant.

While Williams and Dix are longtime *Star Wars* fans, the plunge into the vast "Expanded Universe" of the saga beyond the screen was still a bit of shock. "Everything needs to be cross-checked and verified, from dates to social context to names of everyday things," Williams says. "It's an enormous job—not dissimilar to writing non-fiction—but one I found intensely rewarding."

Dix agrees. "Back when I was seventeen, I had gone into the cinema and watched those characters on that great big screen and become totally entranced by the whole *Star Wars* universe, and here I am now at forty-two actually writing lines for the same characters," he says. "How could you not get excited? At first I was very self-conscious of what we were having the characters say and do... But then you just let go and get into it, and if your coloring-in happens to go



“ALL THREE
[CHARACTERS] ARE
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SEAN WILLIAMS

outside the lines, there's always someone to set you straight."

Of course, The New Jedi Order series is a collaboration of sorts: Each story arc is tweaked and nudged by a large group, including Del Rey editor Shelly Shapiro; writers past, present, and future; and the Lucasfilm team at Skywalker Ranch. "I think it'd be fair to say that they 'own' the story as much as we do, so it's hard to tease out what was my idea or Shane's or theirs—and it feels a little dishonest to attempt it," says Williams.

Yet he and Dix weren't simply connecting dots. Williams is particularly proud of their work developing the characters of Tahiri Veila, the Tusken Raider-raised Jedi still reeling from her captivity by the Yuuzhan Vong, and the Barabel Jedi Saba Sebatyne, one of *Remnant's* most compelling figures. The same goes for Nom Anor, whose double-dealings in the underworld of Yuuzhan Vong apostates are a subplot of the Force Heretic trilogy.

"All three are going through intense personal journeys, and it was a delight—grim, sometimes—to prod them along their way," Williams says.

Aspiring authors with writer's block won't want to hear this, but Williams and Dix worked simultaneously on the Force Heretic trilogy and on a series that continues their earlier *Evergence* trilogy—all while Williams was working on a solo fantasy trilogy.

"Juggling deadlines kept things interesting, that was for sure," Williams says.

"Very much so," Dix says. "The stress levels really peaked there for a while when there was an overlap between about three different books. Some days I'd be sitting there writing something and had to think which book I was actually working on! But we got there in the end, and that's the main thing."

Twelve years ago the two met in Adelaide at a mutual friend's suggestion. As two of southern Australia's few science-fiction writers, they

got to talking about their writing experiences and became friends. When a local publisher asked them to co-write a novel together, they gladly accepted—and the result was 1995's *The Unknown Soldier*, the first book of their Coal series.

Since then, they've honed an interesting and effective writing method: Both brainstorm ideas; once they have a rough plot in mind, Williams writes the first draft, consulting with Dix if he gets stuck. Dix then takes over, weeding out dead wood, tightening characters and strengthening key scenes—and consulting with Williams if he gets stuck. Then the manuscript goes back to Williams for a last look.

"After so many years of doing this now, it seems a very natural process, and one that I enjoy immensely," Dix says. "When it came time to actually write my own book recently, it was strange indeed—almost a lonely experience."

"I think it's made us better writers overall, although I doubt either of us alone could write the way we do when we collaborate," Williams says. "Two heads working together inevitably produce something different than two heads apart. That, mainly, is why the process is so rewarding."

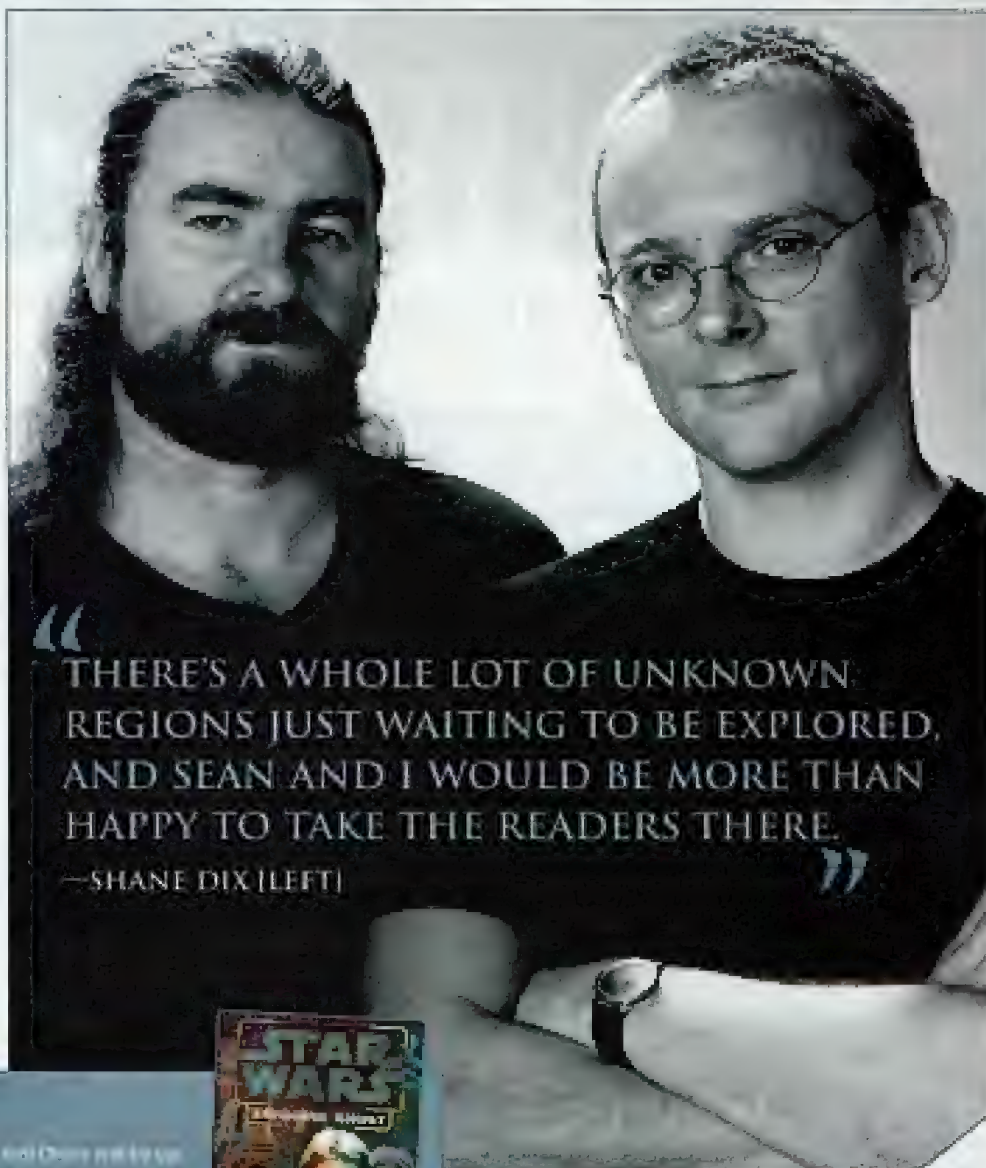
Star Wars fans who enjoy the Force Heretic trilogy—which continues in May's *Refugee* and concludes with July's *Reunion*—should

LONG-RANGE SCANNERS

[illegible]

As a result, *Old Man and the Sea* is not only one of the best of the type of Old Man kind but a somewhat fresh, if not poetic, with long, meandering sentences. This is a commentary on the novel. The first book, *The Sound of the Sea*, is available now. Meanwhile, going back to the 1950s, you can read the first book, *The Sound of the Sea*, which is a collection of short stories.

How about some non-fiction—at least, non-fiction that wears its first names. Look for *Water for Elephants* by Sara Pennypacker, winner of the 1998 John G. Thompson Award for Best Young Adult Hardcover, to be a member of the new crop of plays from Broadway. In October, 2000, the book will have *The New York Times* Guide to Video and TV, an update of the 1996 guide to high-tech fun from the galaxy far, far away. Finally, *Blackboard Blues* by Gordon.



THERE'S A WHOLE LOT OF UNKNOWN REGIONS JUST WAITING TO BE EXPLORED, AND SEAN AND I WOULD BE MORE THAN HAPPY TO TAKE THE READERS THERE.

—SHANE DIX (LEFT)



check out their Evergence books, which Williams says "were written as a kind of tribute to the books, movies, and TV shows we loved as teenagers." After that, Dix suggests the two's Orphans trilogy: *Echoes of Earth*, *Orphans of Earth*, and *Heirs of Earth*. As for the chance to write more stories in the *Star Wars* universe, both have their hands way, way up.

"The Chiss have a fascinating culture—following the adventures of a squadron from the Chiss Expansionary Defense Force might be fun," Williams says. "Chronicling the years between Episode III and *A New Hope* would be interesting too, when that possibility arises."

"There's a whole lot of Unknown Regions just waiting to be explored, and Sean and I would be more than happy to take the readers there," says Dik. "I mean, the things we've seen, you just wouldn't believe." ☛

photo by Tom Sangster

BOBA FETT'S "SACRIFICE"

SILENT BUT DEADLY

BY DANIEL WALLACE

If loose lips sink ships, Boba Fett could have single-handedly saved the *Titanic*. Always a man of few words, Fett gets by in *The Empire Strikes Back* and *Return of the Jedi* with the barest minimum of exposition, and now the new comic story "Sacrifice" takes Fett's brusqueness to its logical extreme.

Total number of words uttered by Fett in the classic trilogy: Twenty-seven (twenty-eight if you count "Aaaaaaugh!");

Total number of words uttered by Fett in "Sacrifice": Zero.

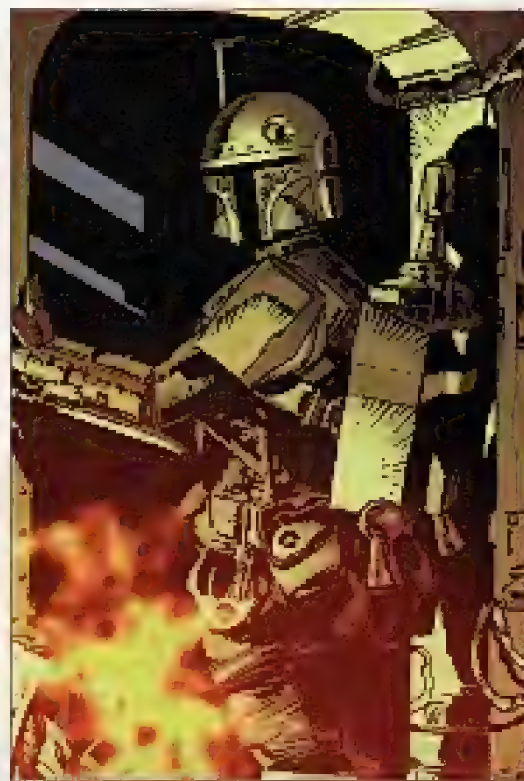
Writer John Wagner, who has put Boba Fett through his paces in previous comics including *Death, Lies, and Treachery* and *Enemy of the Empire*, explains the unusual decision. "In feedback on my previous stories one particular comment came up several times—Fett talked too much. Was it necessary? What if Fett never spoke? [It's] trickier to write, but very much in keeping with the character I was trying to portray: implacable, remorseless, merciless—and silent. And so much more menacing."

"Sacrifice" will appear in March as issue #7 of the ongoing title *Star Wars: Empire*, with art by Cam Kennedy. Both Wagner and Kennedy have worked on Fett-related comics on their own, but fans know that when the two team up, the result is a gritty and violent affair with the feel of a Sergio Leone spaghetti western. Their previous collaborations have been collected in the trade paperback *Death, Lies, and Treachery* (see sidebar), and Wagner says they

were happy to reunite for another adventure of the morally ambiguous bounty hunter. "Talking to Cam on the phone one day I mentioned that of all the work I'd done for Dark Horse, Boba Fett had been by far the most enjoyable. Catching [Cam] with any clear space in his schedule can be difficult, but thankfully he was into the idea too." Dark

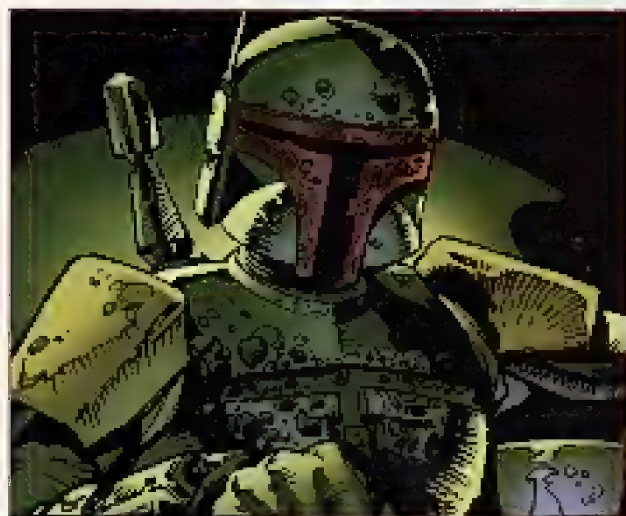
“**PRETTY PICTURES ARE ALL VERY WELL, BUT IF YOU CAN'T MAKE A STORY FLOW, IT'S NOT GOOD COMIC ART.**”

—JOHN WAGNER

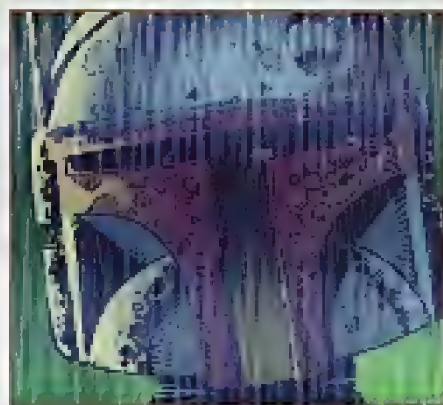


ular side of the character—Fett as hero,” says Wagner. “Though he could never be described as the boy next door, [my previous] tales adhere to the fundamental moral message that the good guys win and the bad guys get it in the neck. This time I wanted to approach the character from that different perspective—the merciless hunter of men. What does it feel like if you happen to be the good guy, and Boba Fett is after you?”

Artist Cam Kennedy first collaborated with Wagner on *Judge Dredd* more than twenty years ago and is well known to *Star Wars* fans for his work on 1991's seminal *Dark Empire*. His art has a distinctive, stylized look that emphasizes heavy lines and shapes. “My ‘blocky,’ or ‘chunky’ style as I prefer, does seem to marry well with a character like Fett and all that hardware/machinery that lies around,” he says. “Knowing John for more years than I care to remember, he knows and understands the things I enjoy drawing and



Illustrations for Boba Fett: Agent of Doom by Cam Kennedy



always lets me take characters through a world that I try to make look heavy, dirty, and decomposing."

Wagner says he keeps coming back to Kennedy for more than just the artist's technical skill. "First and foremost he's a storyteller," he says. "This is to my mind the great art of drawing comics. Pretty pictures are all very well, but if you can't make a story flow, it's not good comic art. If I'm writing for him I tend to picture things in 'Cam Kennedy style,' [and] I'm always delighted by the result."

Fans wondering about further reinvention of the character in the wake of *Attack of the Clones* can forget it—neither Wagner nor Kennedy let Episode II affect their take on Boba Fett. "I still retain my impression of Boba from the first films as, I am certain, a good percentage of people do," says Kennedy. Editor Dave Land thinks that Fett retains his aura of mystery in spite of the big-screen revelations. "We now know what he looks like, we know a bit about what motivates him, but outside that the man is an unknown. He's a ferocious killing machine who doesn't say much. He's got the same thing going for him that Maul had." Land even hazards a guess concerning one of Episode II's little mysteries:



If Jango Fett's such a crack shot, how come the stormtroopers in the classic trilogy can't hit the broad side of a bantha? "Have you ever made a photocopy of a photocopy?" he speculates. "By the time we get to the stormtroopers we've got to be into at least the third or fourth generation of clones not copied from the original. So they're gonna be a bit fuzzy around the edges."

With "Sacrifice," fans can once again enjoy a taste of vintage Fett served up by two comic book masters. "John's a great story-

teller, and Cam's a fantastic artist," says Land. "I'm pretty sure if they wanted to do a Jar Jar story it'd be a best seller." For his part, Cam Kennedy remains philosophical regarding the now-voluminous Expanded Universe that he helped usher in with the publication of *Dark Empire*. "I wouldn't even know where to begin to try and keep up with what's happening," he says. "Guess I'll leave all that to the new guys and gals coming along and stay where I am and like to be: just me, John, and Boba." ☺

FIVE FETT-TASTIC FETT FEATURES

Boba Fett's appearances in *Star Wars* novels have been hit or miss—it's tough to nail a unique scene when your main character prefers to let his weapon do the talking. But Fett's visual trademarks—the weapon-studded armor, T-shaped visor, and a career choice that's funny in hindsight—make him a natural for the comics. Boba, Jango, and other Mandalorian armored hunters have been striding through comic books for over two decades. Here are five of the best.

Star Wars 130-49 (Marvel Comics), "The Search Begins" and "Down to the City of Boats"

When that rocket nears on the cover of *Star Wars* 488? Well, it ain't a Fett. These issues, first published in 1983, are old geezers compared to the newer *Star Wars* comics of the Dark Horse era, but they broke ground by introducing "Mandalorian hunter-terrorists" Fenn Shysa and Tobbi Odo as Fett companions. Although Episode II nullified some of the history presented in these comics, many elements have been retroactively preserved through reprint efforts such as *Jango Fett: Open Seasons* and the LucasArts video game *Star Wars Bounty Hunter*.

Dark Empire (Dark Horse Comics)

Dark Empire, Tom Veitch and Cam Kennedy's first take on Boba Fett, was also the series that resurrected the bounty hunter from his Return of the Jedi grave. With one line ("The Force! Sound me somewhat indigestible!"), Fett buckled back into the Expanded Universe where he has enjoyed a long and successful life.

Star Wars: Twin Engines of Destruction (Dark Horse Comics)

Bleeding roaring out of our colorful titles were *Twin Engines of Destruction* is a highly entertaining showdown between Boba Fett and a Mandalorian armored power (named Jodo Kast). The bludge-Mat-Mat involved ending is the perfect denouement.

Jango Fett: Death, Lies, and Treachery (Dark Horse Comics)

To fully appreciate "Sacrifice," you need only to sample this hard-boiled collection of John Wagner/Cam Kennedy stories. Is there anything more disgusting than the severed head of a dead man on a gilded platter as "bounty on Bar Kooza"? Probably the look at two young Hutts in love in "Murder Most Foul."

Jango Fett: Open Seasons (Dark Horse Comics)

Inspired by *Star Wars* *Bounty Hunter*, this recently published comic is a great standalone story in its own right. In first issue, the series reveals how Jango Fett joined forces with Count Dooku and ordered his clone "son" Boba. It also works as comic book continuity, facilitating the way



THE OUTLANDER CLUB

NEVER INTERRUPT A JEDI'S DRINK

BY CHRISTOPHER TREVAS

George Lucas had initially told Production Designer Gavin Bocquet and his team that Episode II would require fewer sets than *The Phantom Menace*, but it turned out that a total of 67 sets would be built for *Attack of the Clones*, thirteen more than for the first prequel. All six soundstages of the production's new home at Fox Studios Australia were utilized to their fullest potential; "We have taken over areas that they never even thought could be stages," said Producer Rick McCallum. The highly secretive production had to draw huge black blinds across the large windows of two stages that were viewing points for visitors on the Fox Studio Tour. One of the largest and liveliest sets hidden from public view was the Outlander nightclub on Coruscant.

While Lucasfilm's art department provided concept sketches for the Outlander, it was Gavin Bocquet's team that came up with the club's final design. Four miniature concept models were built for George Lucas to review while he was still working on the script. From the models he could plan camera positions and angles, envisioning scenes as they were being written. Overall shape and volume of the setting were determined at this time according to the needs of the story. Lucas mixed and matched elements from each model during this initial stage, and from his input the designers created a few larger models. Eventually a final approved scale model was completed and used as a guide for carpenters to construct the full-size nightclub.

Once built, the vibrant set was filled with equally colorful extras, from characters wearing exotic costumes to strange aliens who looked right at home. Several alien heads and hands were reused from Episode I but were given makeovers. The Episode II makeup department modified the masks by adjusting skin tones, adding eyelashes, earrings, and unusual hairpieces. Scenes in the Outlander were the most populated in the film, requiring 150 extras at one time, each with unusual hair and makeup. With the high demand, the crew expanded to meet the needs of the growing onscreen populace. Additional assistants were required to help masked extras in-between takes by touching up makeup and providing water and fans to keep the actors cool. The alien costumes were hot and cumbersome, especially while dancing. Scenes in the club were filmed twice, once with all the extras dancing and again with the crowd just mingling. In the editing stage it was decided the dancing was too distracting, and additional shots were added to play up the gambling aspect. These new shots utilized a miniature model of a betting area of the club enhanced with big view screens showing intergalactic sporting events. Ultimately, the large Outlander set built on the soundstage at Fox Studios appeared even larger onscreen with visual effects by Industrial Light & Magic.

Bufo Toine, the ever-watchful bartender, notices the situation about to go down.

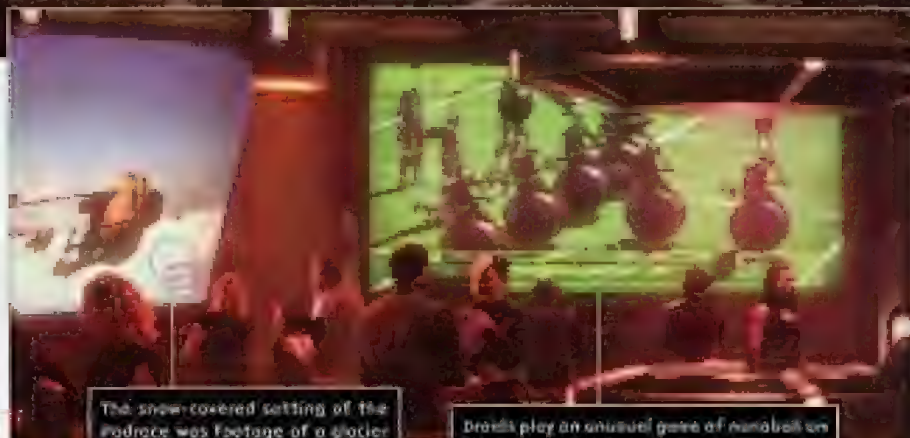
George Lucas had the acrylic tubes of liquid in the center of the bar arranged to have a church-organ effect.



Master Fennel McGranger used the same lightsaber pegs from *The Phantom Menace*, but this time the lightweight versions worn on Obi-Wan's belt were chrome-plated. This gave the cast resin pegs a realistic metal finish and better durability than the silver paint that was previously used.



Large clear acrylic cylinders were positioned in the club as lift tubes for patrons, a feature perhaps inspired by the animated television series *The Jetsons*.



The snow-covered setting of the podrace was footage of a glacier in Norway shot by helicopter for *The Empire Strikes Back*.

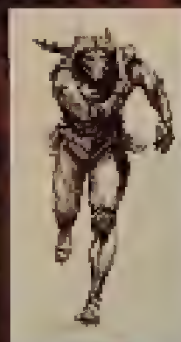
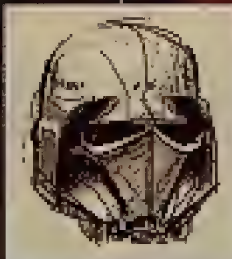
Droids play an unusual game of nanoball on this screen. The nuna is a small creature that was flicked over the railing by Jabba the Hutt during the Podrace in *The Phantom Menace*. The creature apparently is not respected in other parts of the galaxy, either.

This patron is wondering what's floating in his drink and why it seems to be looking back at him.

Actor Anthony Daniels plays "Lieutenant" Oorwi Faytanni, a con artist looking for his next mark.



The prop department constructed Leia 'Wesell's KRP-21 blaster of aluminum.



Fett's veiled mask was based on concept sketches by Edwin Hahidid. In a sketch initially submitted as a clone trooper design, Hahidid had a helmet with a mask attached to the breastplate to emphasize there was a humanoid underneath and not a droid. Lucas gave it his stamp of approval but deemed it the bounty hunter rather than a clone.

BECOME 100,000 BAHT RICHER

THERE WILL BE A QUIZ AFTERWARD

BY STEVE SANSWEET

I always hope that readers find this column and the books I've written about *Star Wars* collecting entertaining, occasionally educational, and maybe even save you a couple of dollars here and there. What I never expected was that my collectibles writing could help someone win a pile of cash—100,000 baht to be exact!

I recently made an eBay purchase from Asis Ruchirawat in Thailand. He sent me back a very nice email, thanking me for my *Star Wars* work. "Actually this may come as a shock to you, but in a way you helped me win 100,000 baht [which is about \$2,300]," he wrote.

"There is a very popular television game show here in Thailand. In this game, they select five of the 'bess' in a particular subject. I competed and won for *Star Wars*. The prize for my winning was 100,000 baht plus other *Star Wars* memorabilia. For the final question, which won me the title, I knew the answer from reading your book! They asked me what was one of the first *Star Wars* collectibles ever made. I remembered the Chewbacca mug from your book; the other guy chose Kenner's vintage Early Bird Kit . . . wrong!"

So, pay attention to the answers below. You never know when it might be your turn to compete for 100,000 baht!

ORNAMENTAL REASONS

One of the categories of *Star Wars* collecting that I've pursued is ornaments. I have all the Hallmark and Christopher Radko issues . . . or



so I thought until last year. I discovered that there were allegedly two Radko glass ornaments that I had somehow missed in 1999: "The Duel—Luke Skywalker" and "Boba Fett." It's bad enough that "The Ewoks"

came and went so quickly as to have gone virtually unnoticed—and became almost unobtainable. Mind you, I haven't actually seen a picture of either of these mythical creations so I don't know if my ongoing quest is for naught. This being the holiday season, I felt compelled to ask, "Are these ornaments real, and if so, why the heck were they not better marketed and more readily available?"

MARK KALITA
Chicago, IL

The answer to your question is "These aren't the ornaments you're looking for." I too love the blown-glass Radko ornaments, which were licensed for only 1998 and 1999. And, like you, I missed some of the ones in 1999 until a couple of years later and had to really scramble to find them. These are a true crossover collectible with both *Star Wars* and Radko collectors going after them. The problem was compounded with the 1999 *Star Wars* ornaments, which shop owners claim shipped so late that many orders were cancelled, causing them to be even scarcer.

The 1998 ornaments are busts of Darth Vader, Yoda, a stormtrooper, C-3PO, and Chewbacca. The 1999 ornaments are full-body R2-D2 and C-3PO together, two Ewoks, and two versions of Darth Vader with his lightsaber, one against a Death Star window. Now here's the tricky part: the ornaments are numbered consecutively 99-STW-01 to -06, but there's no 03 or 04. Could these have been a planned Boba Fett and a Luke with lightsaber as a companion to Vader? I'm told that a Fett ornament never made it past the design stage, and that a Luke ornament didn't even get that far.

By the way, have you found the six different Rawcliffe pewter ornaments from 1995, and the three 1997 Neuman Marcus metal ornaments? Always more there is!



CLONING AROUND

I have a 12" K&B Toys exclusive Han and Luke as stormtroopers, but both figures have a Han head. I would like any information you might have on this item and its value.

MATTHEW DOMANSKI
Los Angeles, CA

say, \$3,500 for a vinyl-cape Jawa on a 12-back card? And there are other figures that might fetch more! My advice, having a limited amount to spend, focus on the figures that really appeal to you, either because you loved those characters in the movies or because it's just a really cool-looking figure. And don't worry. You can be a dedicated fan and collector at any age and at any income level.

PRE-RONTOIZATION

Would videos of the original *Star Wars* trilogy be considered collectible? I have the original trilogy 3-pack on VHS before all the sound and video enhancements. For an old guy like me (30-something is old by today's standards) I still remember the movies as they were originally shown.

When George Lucas decides to put the original trilogy on DVD, will he put both the original theatrical edition along with the Special Edition? If he doesn't, does that make my original trilogy 3-pack that much more priceless for the memories?

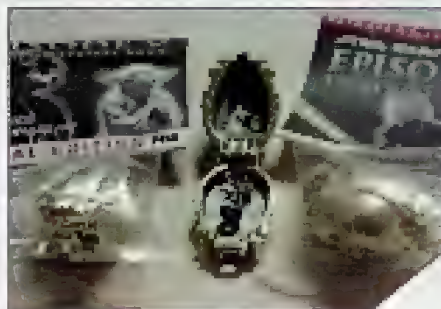
MICHAEL MARCAN
Bronx, NY

*Well, old-timer, in my view, everything having anything to do with *Star Wars* is collectible. That certainly includes the movies themselves, in formats ranging from the now deceased CED and laser disks to soon-to-be deceased videotapes, VCDs, and DVDs. The trilogy three pack you describe came out in 1992 at a retail price of \$39.99. It wasn't the first or the last VHS release before the Special Edition release in 1997. The set currently sells for between \$10 and \$20, but it is, I agree, priceless. Lucasfilm hasn't disclosed any specific plans for the release of the classic trilogy on DVD, so we'll just have to wait and see.*

GOT ANY EXTRAS?

Recently my Aunt Jan gave me some Episode I glasses that she got from a relative who works at a radio station handling movie promotions. I also have some promotional Macro Machine C-3PO toys. I was wondering whether you have any information about the glasses and toys, like who they were made for (the glasses have the Pepsi name and logo on them but no other clue) and when the toys were made and how many were made.

JEREMIAH WERSTEIN
Maybee, MI



*The etched Pepsi glasses were part of a promotion that ranged from trading card sets to a leather jacket; they were mainly awarded to buyers for stores according to how much *Star Wars* Pepsi products they bought but were also used for other promotional purposes. The Threepio heads were made by Galoob Toys in 1997, before it was acquired by Hasbro. Hundreds of thousands were probably made, so the value of these is in the cool packaging used to promote the airing of the previous *Star Wars* movies by a local Fox channel prior to Episode II.*

STICKY SITUATIONS

I have some pop-up books in my collection, two of which have sound chips. My *Star Wars*



I'd say you've got double trouble. By any chance, do you still have the store receipt? Perhaps K&B would take it back a few years later.

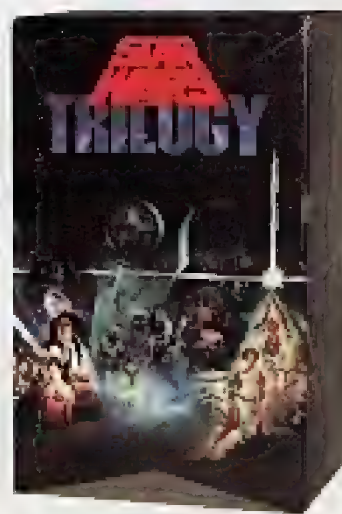
Human error—such as accidentally packaging the same figure twice in a box—or human malevolence—such as someone removing the Luke figure and bringing the box back after playing switcheroo—hardly makes this either rare or valuable. Quite the opposite. I think it'd be difficult to get back anything close to what you paid for it.

MISTAKEN ROOKIE

I'm one of the most dedicated *Star Wars* fans and collectors. The thing is, I don't have a whole lot of stuff. One thing is the lack of money. I'm only 14. So, I've decided to get a few of the most valuable figures. What are the single most valuable normal-sized old figure and new figure, like from Episode III?

ANDREW MAXWELL
Independence, VA

Okay, let me see if I've got this straight. You're a dedicated collector but don't have a lot of stuff. That's fine. You're 14 and don't have a lot of money. That I understand. But then there's a death-defying leap of logic that I find difficult to make: How are you going to come up with, oh,





Trivial Pursuit game has an R2-D2 "randomizer," although I haven't removed the plastic strip that separates the battery and the contacts. Should I remove the batteries?

Second, a friend sent me a bunch of these "pictures" that I've enclosed. I'd like to get the rest of them, but don't know what they're called or how they're sold.

JOSEPH CRESPO
San Diego, CA

Long term, the batteries can be a hazard to your collectibles. But most toy batteries these days are the button cell type and are much less susceptible to leaking. My rule of thumb is that if the batteries are easy to get at, remove them after a couple of years. If you have to destroy the toy or packaging to get at them, then forget it.

The "pictures" you enclosed are part of an Episode I sticker set from Imagis in Mexico. This is a very difficult set to complete, even in Mexico; it consists of 244 regular stickers, some of which are foil, and another 24 special Hasbro toy stickers. There are two albums that together hold the entire set. Occasionally packs or individual stickers come up on eBay, along with the first album; album #2 is scarce.

WE BELIEVE YOU

I, Calvin J. Hendry, have unused movie tickets for *Star Wars: Episode I The Phantom Menace* for Memorial Day, May 31, 1999 at



10 A.M., control #5128, ID #509, Winrock 6 United Artists Theater, and *Star Wars: Episode II Attack of the Clones* for 12:01 A.M. May 15, ticket #00104048170086 at the same theater. I gave you the numbers as proof that they do exist and are in my possession. I'm letting you know of this and wondering about their value.

CALVIN J. HENDRY
Albuquerque, NM

Thanks for letting us know us, Calvin. Did somebody stand you up both times? Or, did you actually buy an extra ticket as a souvenir? Either way, it's one of those "priceless for the memories" things.

UNBENDABLE WOOKIEE

One of my most prized possessions is my Chewbacca stein. I saved up my allowance to purchase it for \$30 in 1978 from a Spencer's Gift store when I was twelve years old. It is in perfect condition, as I have treated it with kid gloves all these years. I was wondering if you could tell me more about it. Is it rare, and



what value would it have today? I have searched the Internet for information, but I cannot find anything. So I ask you, the master, please help me if you can.

MICHELLE GAVALDON
San Bernardino, CA

Flatter me and I'll tell you where my missile-firing Boba Fett is buried! The California Originals mug sculpted by James Rumph is one of a series of three tankards (the others being Darth Vader and Obi-Wan Kenobi) that were among the first licensed *Star Wars* merchandise released. It also has a solid place in *Star Wars* licensing lore, since it was one of the few products that creator George Lucas mused about while writing the screenplay for the first movie. Coffee cups with dog pictures were all the rage, and Lucas's dog Indiana was one of the models for the Wookiee. So, sipping coffee from a cup one day, Lucas mused, "Gee, wouldn't it be fun to have a Wookiee mug?" an anecdote he told me for my book *Star Wars: From Concept to Screen to Collectible*. Mint with a box, the mug has ripped the scales at over \$100, but has now settled down to about half that or less. But just knowing about it might be worth 100,000 baht! ☺

SCOUTING FOR ANSWERS?

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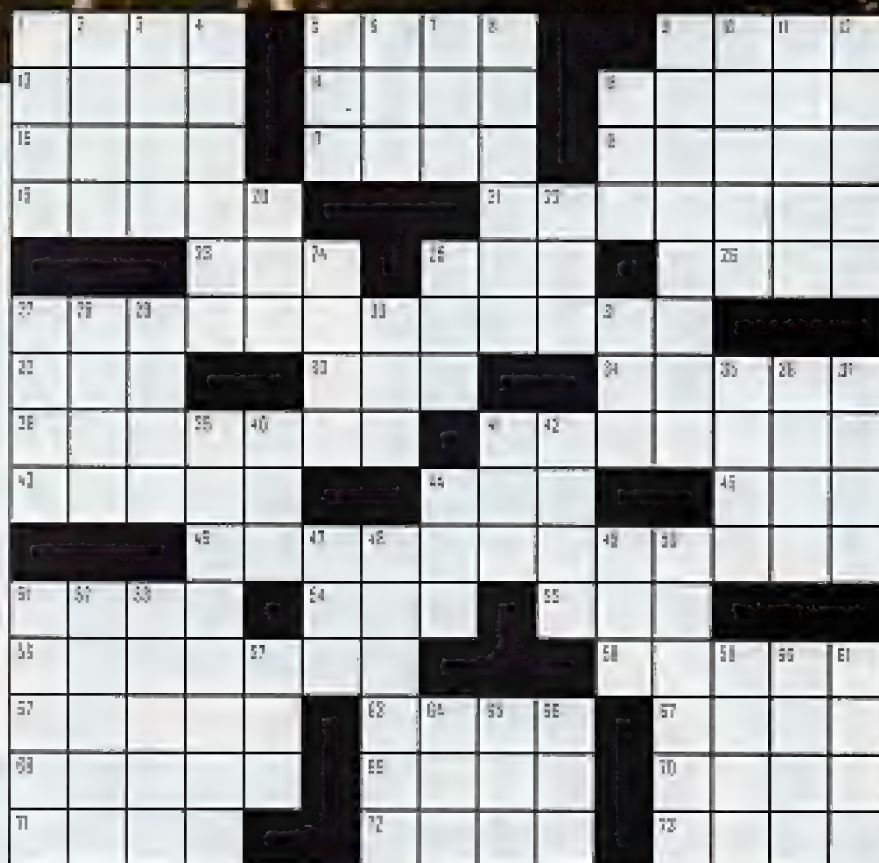
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WHO DOOKU LOVE?

BY MIKE SELINKER

ACROSS

- 1 Shadow of the Empire's Oba Wande Yoda is one
5 "I could've been somebody, instead of ____" (Brando)
9 Gastric-powered Mystery Men hero
13 Of a pelvic dance: Pretha
14 Comedian John who plays Nearly Headless Nick
15 Bare instantly
16 Judge of the Mae Esley Casino
17 Shadow Guard
18 Go across
19 Go star Holmes
21 Puff the Magic Dragon's land
23 Go around
25 1,051 in Roman numerals
26 Jedi ____ (Yip Durrton for one)
28 Evergreens
29 This puzzle's titular subject
32 "Whee-____!"
33 Get in position to use a starfighter
34 Cheri of Saturday Night Live
- 35 Triathlon
36 Savage from the planet Byrr
38 Kuyuk relatives
44 Family card game
45 Hunky-dory
46 Film in which Kenny Baker played an elf
49 Nearly straight south, Abbr.
54 Word in two Indiana Jones pics
55 Georgia airport's three-letter code
56 Caumenny Cio's birthplace
58 Gutless, as at bases of dais
62 Prince Xipho's reptilian race
63 Place for a flight suit's pocket
67 Near No Evil actress Melin
68 Maneuver in a starfighter
69 It lasted 28,580 *Star Wars* items on DVD/DVD
70 "Walker": Abbr.
71 Griffey Jr.'s team
72 Head shape of an *SW* alien
73 Bull routines



DOWN

- 1 "____ tach!"
2 Hedgepodge
3 "Come On ____" (Dany's Midnight Runners single)
4 My friend in Marseille
5 Costars: Abbr.
6 Jet's like R2-D2
7 Women's World Cup '93 champs
8 Good guy, from the Yiddish
9 Imperial movies
10 Queen Amidala Paparazzi Book creator Joyce ____
11 Less confident
12 "She ____ your help" (Oli-Wari)
15 Hit the mountain
20 English city
22 Racism mixer in 65-Down
24 "That's no moon, ____ space station!" (Box)
25 Feign
27 Stylish
28 Israeli dance
29 Mysterious planet on *Druids*
30 When like GC's Guardians
31 Thomas who adapted the first *Star Wars* comic
35 ____ a Ridge (biblically-named Tyrant's test site)
36 10-88 with ____ Gwi (*Star Wars* action figure)
37 Pac-Man foe
38 Very high seats
40 Grand battle
41 Director whose last name is found elsewhere
42 Jango Fett clone
44 54-Across, in Germany
47 Escape From L.A.'s Grier
48 Very shortly
49 And so on, Abbr.
50 Roberto or Sandy of baseball
51 Less hazardous
52 Shini to Nemo
53 Ham ____ there of *Hardware* (Kane)
57 "Gimme ____!" (Evansville cheer)
58 The Watcher of Marvel Comics
60 Dyle
61 Reins ice pellets
64 Dash Rendar's trusty droid
65 Slus ____ (planet near Dagobah)
66 *Splinter of the Mind's ____*



CARTOON BY Tony Mosley

Answers to this puzzle appear on page 52 of this issue

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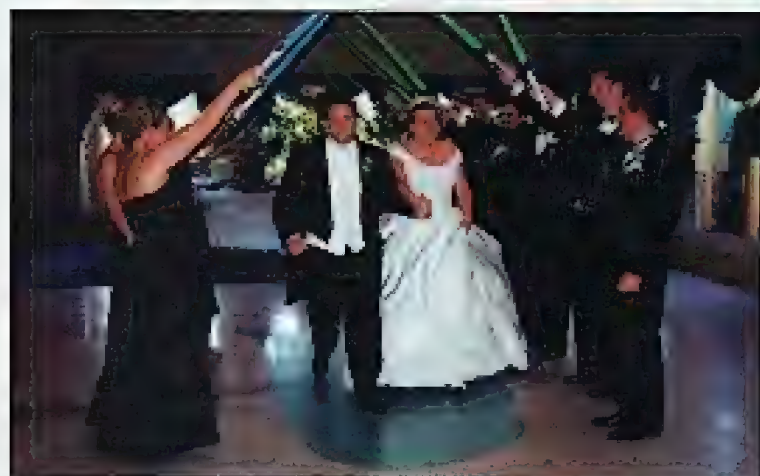
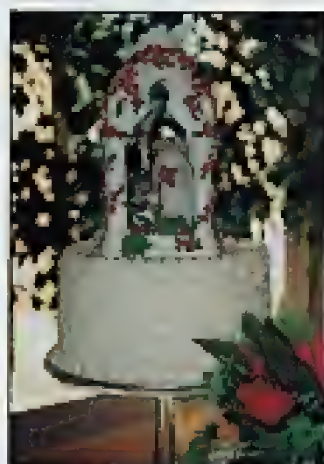
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PLEASE PRINT

» CONTINUED FROM PAGE 4

MY BIG FAT STAR WARS WEDDING

Enclosed are two pictures from our reception on August 3, 2002. The cake topper features the Han and Leia action figures from the Princess Leia exclusive collection. I know, it's been done before; however, we have the greatest Jedi of all time performing the ceremony. A priest sash and Bible were made for Master Yoda, as well as a boutonniere



and bouquet for Han and Leia. Everyone thought we were crazy at first, but it was a huge success.

Keep up the great work, and remember, the Force will be with you ... always.

**MICHAEL & CHRISTINE
WELDAY
Akron, OH**

We're wondering how long it'll be before we see some Anakin and Padmé cake toppers. On the

other hand, considering how that one turns out, maybe we should start looking for them on those tasteful little Hallmark divorce announcements.

TROOPETTES

Well you asked for it! Here is your line of dancing Troopers at IMAX in Tampa, Florida, organized by Scott Will TK-408.

**MICHAEL SMITH (TK-1314)
Port Richey, FL**

This month's first entry in Imperial Bandstand sets a high mark for its competitors to follow, scoring extra points for location and current events. Now, on to the other contestants.



some of these classic LucasArts games is a story idea the *Insider* has yet to use.)

**ANDREW WELLMAN
Orlando, FL**

Ah, a former champion takes the floor, but alas, the routine is one we've seen before. Still, a timeless classic like this is sure to impress the senior members of the judging panel.

CONGA LINE OF DOOM

Attached is a picture of me and some friends from the Empire City Garrison of the 501st Imperial Stormtrooper Legion at the 2001 Comic-Con in Pittsburgh, PA. Hope this settles any desire to see us dancing. We even have a pair of admirals with us!

**MARK HOAG (TK-638)
Anahelm, CA**

REBELDANCE

The good people at LucasArts made your request for dancing stormtroopers happen years before the Fighting 501st could. This is a still shot from a legendary Rebel Assault II Easter egg. I'm sure I'm only one of thousands to point this out to you, but the egg itself is a classic! (Hint, hint: An article detailing the Easter eggs and codes for

Extra points for officers! Still, they're out of uniform, so that's a



IT'S LIKE DANCING

Members of the Star Wars Association of Pittsburgh got happy feet while waiting for the IMAX release. That, or they're checking to see who stepped in poodoo.



deduction. Of course, if you had them in sequined evening gowns (after all, they're British, aren't they?), you might have swept the judges' table.

FAR, FAR OFF BROADWAY

I read that you guys were sick of stormtroopers marching all the time ("Rebel Rumbblings," *Star Wars Insider* #61). Well, I have the cure. Enclosed is a squad of stormtroopers dancing at the Mos Eisley spaceport. It ain't the 501st doing a Broadway musical, but I think it's what you're looking for.

RY KURSHENOFF
Oradell, NJ



ROGUE'S GALLERY

Humberto Montoya from Clarksville, Tennessee, shares this glimpse at the Nashville IMAX on opening night, November 1, 2002.

Everything we do somehow has a touch of *Star Wars* in it. "Now witness the firepower of this fully armed and operational . . ." pumpkin?

NIKKI GOUDY & WILLIAM MIYAMOTO
Los Angeles, CA

as William cautions us in a letter received soon after this one . . .

LARGE POPCORN & DRAMAMINE

On October 25, 2002, members of the 501st Southern California Garrison went out to help with

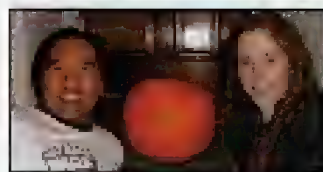
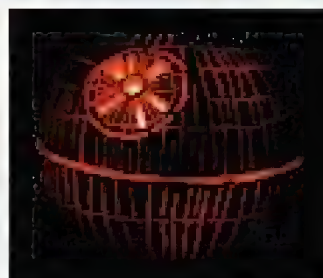
a Jedi, and an X-wing Pilot in West Hollywood. We stopped traffic, and everyone at the theater, including the cast, was really enthusiastic about seeing us there. We saw the play a couple of weeks later since opening night was a sell-out, and we wanted to be in regular clothes so we could sit.

If you missed the play at Celebration II, do what you can to see it now. This is a must-see if you are a *Star Wars* fan, and, even if you are not, you'll still have a great time. My fiancée couldn't breathe and almost barfed because she was laughing so hard.

WILLIAM MIYAMOTO
Commanding Officer, Southern California Garrison 501st
Los Angeles, CA



Ry definitely scores points for cutting and pasting, but there's something about a live performance that just can't be beat. As for being cured, we must confess that we'll never get enough of dancing stormtroopers, and we'll reserve our final decision on a best dancing photo for another issue or two. How about a little tango and cha-cha next time? They say breakdancing is making a comeback, too. Maybe even some good old country western line dancing. hmpf



DEATH STAR O' LANTERN

Happy Halloween! My fiancée and I are huge *Star Wars* fans.

Impressive. Most impressive. Now, let's see some *Star Wars* Easter baskets. Just be careful not to laugh too hard while working on them,

the opening of "*Star Wars* in 30 Minutes" in Los Angeles. It was a sight to see Darth Vader, Troopers,

We're pretty sure there's no license for *Star Wars* barf bags, but maybe someone should look into that now. Of course, maybe you should blame all that Death Star pumpkin pie left over from Halloween.



EXTRA SPECIAL ULTIMATE EDITION

Thank you for the great article on John Williams. Of all the things I have in my collection, the music is the most prized.

George Lucas says that the *Star Wars* movies play like silent films, and I totally agree. In fact, I always found it frustrating to listen to the original soundtracks and the short versions of Episodes I and II, because I can usually figure out pretty quickly where most of the music belongs in the film. These albums were compiled for balance to the listener who is enjoying the music, not one who associates them with a particular moment in a story. When I listen to them, the story is broken up in fragments, totally out of order, and it actually takes away from my enjoyment of the movies.

I was excited when the Special Editions were released, and I was excited when they came out on video. But when the Special Edition soundtracks came out,

I was thrilled! They were chronological! I sat and read the liner notes to *A New Hope*, and that's when it happened. I hadn't even played it yet, and my heart was pounding in anticipation just like when I saw *Star Wars* for the first time.

As with Episode I, I hope that Mr. Williams will release the "Ultimate Edition" of Episodes II and III. My collection would not be complete without them.

The fact that George Lucas says that the movies play like silent films gives me an idea for future DVD releases. Why not include a segment where a part of the film plays accompanied by only the score?

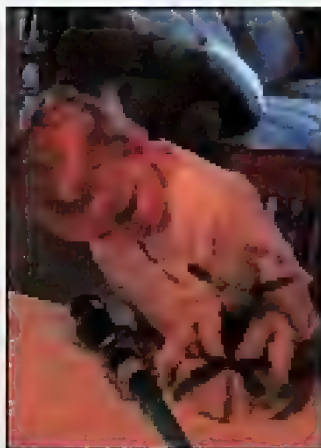
BONNIE HUMPHREY
New Castle, PA

We used to listen to the scores while editing here in the Palzo offices until everyone started singing along with the "Duel of the Fates" chorus in true Wayne's World fashion.

ALL IN THE FAMILY

I have seen several other fans send in their family photos pertaining to *Star Wars*, so I figured that I would share our *Star Wars* photo album with you, too. The first picture (below) is of my then-two-week-old son, Kaiden, dressed in his custom-made Jedi robe, which my husband and I sent my mother to make while I was in labor. He was a little leery of the

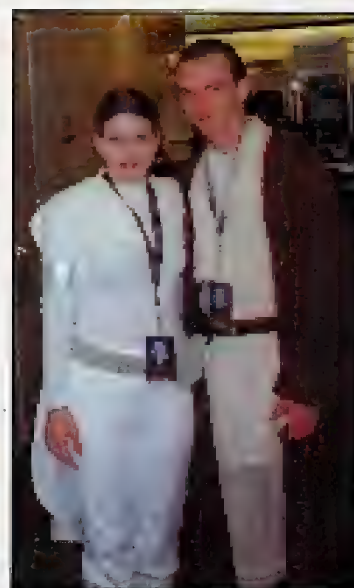
talking Yoda. The second picture (below) is him again this summer posing for his dad's Father's Day present. And the last one (right) is of us at Celebration II in Indianapolis. Shai and I had so much fun getting dressed up, and we posed for so many pictures—one of which landed on the *Star Wars* website Celebration II picture viewer, #115 if you're curious.



Thanks for putting out such a great magazine for fans like us. If you have any pull in where Celebration III will be held, our vote goes to Indianapolis. It was the perfect choice to house the *Star Wars* community. Thanks again.

DENNISE JORDAN
Dayton, IN

We'll let you in on a little secret: the talking Yoda gives a few of us the willies, too. Still, he's more fun than a Magic 8-Ball, and 30% more accurate than Miss Cleo.



VIEWS FROM A CERTAIN POINT

I don't know if anyone has lifted pen or pencil in defense of Obi-Wan Kenobi, so I thought I'd send my thoughts on the matter. I hope you have a comfortable seat cushion.

First and foremost, the man is dead (sort of), so why do we speak so ill of him? Add to that the fact that he died to help Luke and his friends escape the Death Star, a heroic end, and it should cause us to think more respectfully of the noble Jedi Knight.

Touching on the fact that Ben never revealed Luke's origin and destiny to him, what self-mentor, teacher, or wizard (crazy or otherwise) ever has? Certainly not Gandalf of Tolkien's *The Hobbit* and *Lord of the Rings*, or any of Terry Brooks' druids, either. Ben's in good company.



Answers from page 88.

Who Dooku Love?

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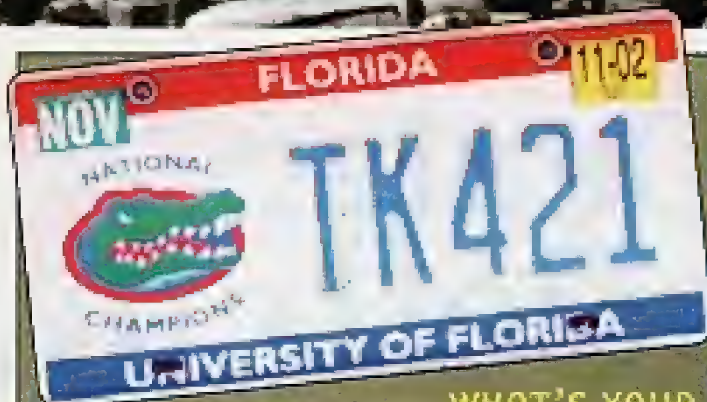
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WHAT'S YOUR OPERATING NUMBER?

I love your magazine. I thought some readers out there might enjoy my license plate. When I ordered it, I was thrilled to find out that it wasn't already taken. Go Gators! Go Star Wars!

JOE WISTERMAN
St. Petersburg, FL

I don't wish to condone lying, but Obi-Wan did have good reason not to reveal the whole truth. If Luke would have known his father was alive, albeit evil, who's to say he wouldn't have gone in search of Vader, trying to bond with him? At that point in Luke Skywalker's life, he wouldn't have been able to win Anakin back to the light and would most likely have been killed or seduced by the dark side himself.

Also, perhaps Obi-Wan didn't entirely consider what he said a lie. Obi-Wan was close to Anakin Skywalker before Anakin fell, and maybe Ben couldn't bring himself to think of Anakin and Darth Vader as the same man. Perhaps he thought of Darth Vader as the evil that destroyed the good man, leaving just a heavy breathing biomechanical shell of what

Anakin once was. Maybe he did see his friend as dead, his essence obliterated by the dark side.

And while we're on the subject of Ben's lies to Luke, who hasn't lied to the boy? His uncle Owen told him that Obi-Wan Kenobi was dead! Owen revealed even less about Anakin's past to Luke than Obi-Wan did. He didn't want Luke to know that his father was a Jedi Knight at all. Even Yoda didn't reveal anything about Anakin's fate until Luke found out on his own. Can we consider that a lie by omission?

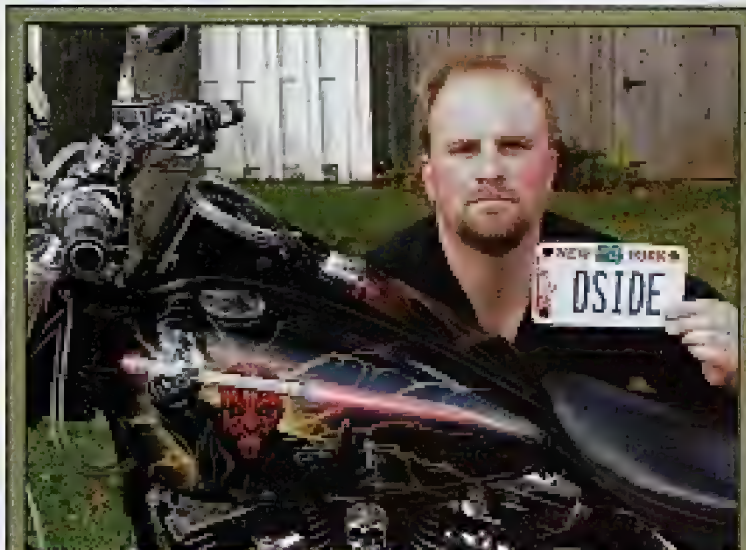
I won't say Obi-Wan didn't make mistakes, but even though Owen Lars distrusted him (along with others, I'm sure), at one time he was a well-respected Jedi Knight. Why else would Princess Leia seek him out if her adopted father didn't highly regard the

"shabby old desert rat"? I can only imagine that losing one young Jedi to the dark side would make him very cautious in his dealings with another. The guilt and failure he must have felt; that sense of loss, discouragement, even betrayal, would have undoubtedly weighed heavily on a man who was still fairly young and whose first task as a new Jedi

hope, doesn't he? (In case you're wondering, Obi-Wan isn't exactly my favorite character. Han is. But I do like Ben a lot, and it seems like he is seen in a poor light.)

Okay, I'm stepping off my soapbox now. Thank you for your time and endless patience. Happy editing!

JANET GREENAWALT
Connellsville, PA



SHIRLEY, YOU JEST

Billy Berggren of Long Island, NY, sends us this picture of him and his bike, Shirley. No, really. We love the paint job, but we still haven't figured out the significance of the "decide" license plates.

CORRECTION

On page 23 of *Star Wars Insider* #63, in the "Inside the Attack of the Clones: Mos Espa Landing" article, the two ships are incorrectly identified as "Brocklander Ships." Though this term was used as a nickname briefly during production, the official names of the ships are the "Gozanti cruiser" and the "Taylander shuttle," as shown in the *Star Wars: Attack of the Clones* trading card set.



Knight was training young Anakin. He must have felt in some ways responsible for Anakin's fall, or at least for not seeing it come early enough to prevent it.

I didn't mean to analyze Obi-Wan Kenobi when I started this letter, and I didn't really intend for it to be this long. I just believe that a man who could feel an entire world's pain and suffer along with them is deserving of a few words on his behalf.

You guys at *Star Wars Insider* are great, and I think you have a wonderful magazine. I just wanted you to perhaps consider Obi-Wan from another point of view. Perhaps he feels as much pain and loss as Anakin ever did. He certainly does lose

We were thinking of letting Janet's letter be the last word in old Ben's defense, but then she had to go and break us up with the "albeit evil" line. Sure, Obi-Wan is a valiant and courageous, albeit dishonest, Jedi Knight. ☹

JEDI MIND TRICK

Telling us what you think of this issue is as easy as distracting a couple of stormtroopers. Set your coordinates for www.palzo.com and fill out the survey. Not only will your answers help determine the contents of future issues, but you'll have a chance to win groovy prizes. See the website for more details.



Dexter Jettster

A Candid Conversation with
One of Coruscant's Resident Restaurateurs
About Life, Food, and the
Big Universal "Inside Joke"

In the endless quest to bring our readers the inside scoop on all that is Star Wars, the Insider begins a new series of conversations with some of the galaxy's most renowned beings. We sent noted comic book and TV writer Kevin Rubio to the center of the galaxy for a few weeks to conduct the first of what we hope will be many interviews.

After much difficulty in obtaining a passport, receiving all the necessary immunization shots required for interstellar travel, and spending twelve hours in customs explaining why a Rubik's Cube key-chain, although similar in design, is not a thermal detonator, Kevin finally found himself on the Core World of Coruscant.

As it had been well over twelve hours since Kevin had last eaten, he decided to schedule his first interview with Dexter Jettster, the owner and chef at Dexter's Diner.

Although most noted for his friendship with several Jedi Knights and creatures of the underworld, Dex has led a varied and colorful life: He worked as an oil harvester in the Outer Rim, ran weapons for Black Sun, and served as short-order cook and saucier on several galley freighters. He's also reputed to have ties to several key members in the local magistrate and the Republic Senate.

by Kevin Rubio
illustrated by Scott Morse

KR: Let's start with the basics. What are you?

DJ: I'm an inside joke.

KR: I meant your species.

DJ: Oh, I'm a Besalisk. But my part in the universe is as an inside joke.

KR: Hmm... we'll come back to that later. Do all Besalisks have four arms?

DJ: Females got more. I'd go into detail, but that'd be pushin' the boundaries of good taste. You could say we Besalisks know how to have a good time!

KR: I noticed that you have both droid and human servers. Wouldn't using just droids be cheaper?

DJ: Most folks don't hate droids and humans,

"Knowledge is rememberin' what the chef's sp...

and enough prefer one over the other. Flo's got an attitude, but I've got 'er programmed to handle the "difficult" customers. Hermione Bagwa, I brought her up from the lower levels. Her poppa was an old friend, 'n' I promised I'd look after her. She's a good kid—wild after hours—but always shows up on time for work. I also got a Twi'lek workin' the night shift.

KR: After so many interesting careers, what attracted you to the restaurant business?

DJ: I started out as a part-time chef. The diner used to belong to Didi and Astri. I liked it so

much I bought it from 'em when Astri up and married a homesteader on the Outer Rim. Reminds me of my mom...

KR: Being here seems much safer than running guns.

DJ: Workin' here is safer. Eatin' here is a 'nuther thing entirely.

KR: Uh, I didn't eat anything poisonous, did I?

DJ: No, yer fine. I stand behind everythin' I serve. Still, there's always some nerf-harder who wants to show off for his buddies and order somethin' his stomach can't handle. I'm not his mama. If some Senator's son wants to

eat *matouke ala giess*. I'm not gonna stop him.

KR: What is *matouke ala giess*?

DJ: Kinda like sushi—

KR: That doesn't sound too bad.

DJ: —only more like *kouhun*. Ya swallow it straight from the tank 'n' chase it with a deuterium-pyro shot.

KR: You don't find that disturbing?

DJ: There're more disturbin' things goin' on in the lower levels of the city, or the corridors of the Senate, or the Outer Rim. I'm in no position to judge. I just serve food.

KR: Isn't that a pessimistic attitude?

DJ: Nope. That little incident with the *matouke ala giess* left me with a really optimistic opinion o' the kid's species.

KR: How so?

DJ: After all that, he still left a big tip.

KR: How do you know what food to serve to so many different species of clientele?

DJ: It's ain't so much the type of food; it's the way ya serve it. When you live in the center of the galaxy, "progress" happens at hyperspeed. Technology, fashion, relationships—they're changin' every hour. Everyone, no matter how sophisticated you are, likes consistency. My place is popular 'cause it's not trendy. It's always the same. Like an old friend who's always there.

KR: Speaking of friends, you count many prominent beings among your friends, including a rather well known Jedi.

DJ: If ya mean Obi-Wan Kenobi, yeah, we go back a ways.

KR: How did you two meet?

KR: Like?

DJ: Like what their place is in the grand scheme o' things.

KR: The "inside joke" you alluded to earlier.

DJ: Exactly.

KR: So how is it that you know everybody's place in the universe?

DJ: I never said I knew everybody's. But you don't see the things I've seen in this galaxy and not get some sense o' how it all works.

KR: Can you at least explain the difference between knowledge and wisdom?

DJ: Knowledge is rememberin' what the chef's special is. Wisdom is understandin' why you don't order it on a Tuesday.

KR: Is life an inside joke?

DJ: Everyone can find humor somewhere in the galaxy. That's the one thing everyone has in common. We look for humor in everything. Sometimes it doesn't translate to every language, but everyone needs to laugh, and that gives me hope.

KR: Are you suggesting that the Force has a sense of humor?

DJ: The fate of the galaxy's in the hands of a snot-nosed kid who can't keep track of his lightsaber and flies around like he owns the whole sky. I don't know about you, but I find that hysterical!

KR: Have you met Anakin Skywalker?

DJ: Obi-Wan brought 'im in a couple of times.

KR: And what was your impression of him?

DJ: He's like most kids his age: Thinks he knows everythin' 'n' believes he's invincible.

KR: Really? Any thoughts on him?

DJ: He came in here once to gladhand the locals. He didn't come off as phony, but my gut said he was just a showpiece for other folks behind the scenes.

KR: What gave you that impression?

DJ: He tried to make nice with everyone. If I learned anything from runnin' a restaurant, it's that you can't please everyone all th' time. I remember I gave him a slice of three-day-old *xermaque* loaf not fit for a womp rat, to see if he would give me an honest opinion. He took a bite, 'n' I could tell he just hated it. He ate the whole thing 'n' even ask'd me for the recipe. I don't trust people who can't form their own opinions and stand by them. I've also never seen him laugh—not fer real anyways. Someone that doesn't laugh has lots pent up inside. I don't wanna be 'round when he blows.

KR: What customers laugh the most?

DJ: Wookiees 'n' Jedi Masters.

KR: I can see Wookiees being jokers, but Jedi seem so serious.

DJ: Jedi ain't jokers, just jolly. They're at peace, which folks mistake fer them bein' serious. They've got nothin' to prove, are free from inhibitions, 'n' live life to the fullest. When they laugh, they laugh hard.

KR: That's the third time you've mentioned laughter. Is that an important ingredient to running a successful diner?

DJ: Laughter's the ingredient to runnin' a successful life. People say, "long as you got yer health..." Mine went out th' airlock years

ial is. Wisdom is understandin' why you don't order it on a Tuesday.

DJ: Jedi can do lots o' great things, but cookin' ain't one of 'em. Obi-Wan found my diner after a bad experience with a plate of *Vercupti of Sgozza Boferuue'e* from the Jedi Temple's house kitchen. Just like the rest, he came once fer the food but kept comin' back fer the company and information.

KR: So is that the real secret to your success—information?

DJ: It's like the food—I stand behind it, but sometimes people're better off not knowin' certain things.

Obi-Wan quit bringin' 'im here 'cause he kept tryin' to fix Flo's heuristic processor 'n' make her act nice.

KR: What species tips the best?

DJ: Wookiees're without a doubt the most polite customers—and best tippers—in the galaxy. They eat a lot, are real messy, and they know it.

KR: Who's the most prominent official ever to grace this establishment?

DJ: The Supreme Chancellor.

KR: Palpatine?

DJ: Yep.

ago. The galaxy's on the brink of war, the Senate's more corrupt than the Coruscant undercity, and the Jedi're restin' their hopes on a kid from a broken home with a superiority complex. What else can you do but laugh at that?

KR: What's the biggest universal joke?

DJ: If you cook it right, everythin' tastes like chicken.

KR: Thank you, Dex.

DJ: Don't forget to tip yer waitress. ☺

Answers to Your Star Wars Questions

with Pablo Hidalgo, Internet Content Provider for starwars.com

I've seen two different modern action figures claiming to be the remade Snaggletooth. One's named Takeel (part of the Cantina Aliens Cinema Scene set); the other is a lone figure named Zutton. Which is which, and what species are these guys anyway?

Both of these aliens are Snivvians. There's at least one Snivvian in each of the classic films. Their production nickname on set was "Snaggletooth," so that's where that name comes from. It's correct to identify all of them as Snaggletooth.

Takeel is seen in *A New Hope*. He's visible in the cantina when Han and Chewie play innocent as several stormtroopers walk by. Also, you'll see him wander through frame while Luke is selling his landspeeder. Decipher called this guy Hunchback in one of their CCG cards, suggesting that he's a different character altogether, but it's the same Takeel costume from the earlier scenes.

The character that most fans and toy collectors identify as the classic Snaggletooth actually isn't in *A New Hope* at all. He's the guy in the red and black jumpsuit that looks like Michael Jackson's get-up from the "Thriller" video. That outfit actually comes from the *Star Wars Holiday Special*. That's where the picture of this character on the action figure card comes from.

His name, Zutton, is spoken in the *Holiday Special*. Or, at least, it sounded like Zutton to me. That name saw print in a *Star Wars Adventure Journal* story I wrote called "Spare Parts." That established that Zutton and Takeel were in fact brothers. Years later, I dug up an archived script for the *Holiday Special* that, unfortunately, revealed the character's name was originally Zutmore, so perhaps ol' Snaggy uses an alias or one name is an informal version of the other.



"Whill," an imagined species derived from old draft scripts of *A New Hope*.

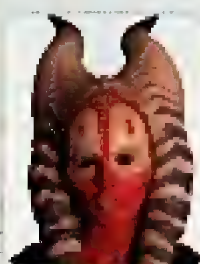
If Boba Fett truly is an unaltered clone of Jango, how can he be a teenager when the oldest clones are only ten years old?

Fett is ten years old in *Attack of the Clones*. The confusion may have come about because of the age of Daniel Logan during filming. Logan was thirteen, and some of the press might have described Fett as being that age too.

Why on earth would the Empire build a second Death Star that could be destroyed in almost exactly the same way as the first?

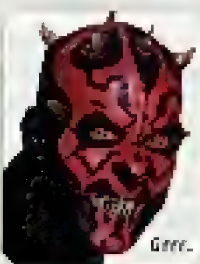
If the second Death Star had ever been completed, it would have corrected the thermal exhaust port flaw of its predecessor. As classic Marvel artist Walt Simonson once recounted, the speculation as to why the Empire didn't build a second Death Star with "chicken wire over the exhaust port" was the impetus for the Tarkin superweapon storyline in the Marvel series.

The Death Star II solution was a tad more advanced than chicken wire. The exhaust from the reactor core was vented to a series of microscopic ducts distributed across the surface of the second Death Star, rather than through exploitable ports. Or rather, it would have been had the station survived the Battle of Endor to see completion.



What species are the Jedi Masters Shaak Ti, Luminara Unduli, and good ol' Yoda himself? What about Darth Maul? Is he the same type of alien as Jedi Master Eeth Koth?

Shaak Ti is a Togrutu. Another representative of her species can be seen as a member of the mighty Bear Clan of younglings. That little girl is named Ashla. Luminara Unduli is a Mirialan, the same species as her apprentice, Barriss Offee. This is an example of a near-human species (a near-human species is a race that is mostly identical to humanity from a biological viewpoint, but has some unique evolutionary or cosmetic traits).



Darth Maul and Eeth Koth are indeed the same species. They are Zabraks, though Koth was born on Nar Shaddaa while Maul was born on the Zabrak homeworld of Iridonia. Some sources have printed Maul's species as "Iridonian," which is technically correct since that's where he's from. There's a new Zabrak seen in the

Geonosian arena in Episode II named Agen Kolar.

As for Yoda, only George Lucas knows, and it's doubtful he's going to reveal it anytime soon. Fan speculation runs the gamut from his being a really old human to a

Why does Zuckuss wear a breath mask if Gands don't have to breathe?

You're referring to the two very different versions of Gand physiology seen in the novels. In Michael A. Stackpole's *X-Wing* series, Rogue Squadron member Daryl Qrygg can casually walk into a room filled with poison gas because he doesn't

need to breathe. But those who have read *Tales of the Bounty Hunters* will recall that Zuckuss had his lungs seared when he accidentally inhaled oxygen, which is caustic to his species.

They're both Gands, but they're from different subspecies of Gands. The insect-eyed species comes from a mist-shrouded world of the same name, where they developed in isolated "pocket civilizations," unaware of one another. Such isolation over time led to evolutionary divergence, resulting in distinct biological characteristics among different Gand races. The ability to regenerate, for instance, is germane to the lungless Gands while poor Zuckuss could never regrow his scarred lungs. The reason he wears a breath mask is because he requires ammonia to breathe.



During the meeting of the Separatists, there's a big furry alien. Who is he? What species is he?

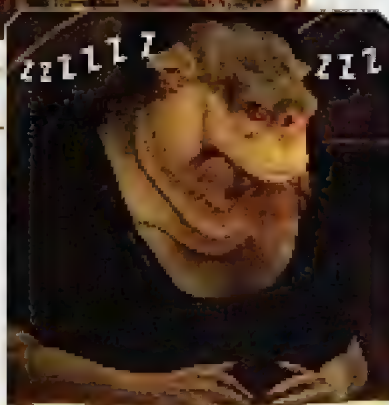
It's a she, and at one time, it was Toonbuck Toora. The portly Sy Myrth alien was present on set during the shooting of the





Separatist conference scene, but George Lucas wasn't satisfied by the puppet's lack of expression. He had ILM digitally replace Toonbuck Toora's fuzzy mug with a more fearsome face, and the digital artists gave the alien the unflattering sobriquet of "Gator Head."

Because its facial details have been considerably altered, it's no longer a Sy Myrth. It's actually a female Holwuff named Rogwa Wodrata.



Where is the "head" (a bathroom on a ship) on the *Millennium Falcon*? It must have one, correct? I mean, on long flights, they must have to, well, you know...

Nature does call, even in a galaxy far, far away, but the answer to this question is complicated by the fact that there have been no fewer than three "official" depictions of the interior of the *Millennium Falcon*. Each interior is substantially different from the others, meaning that they can't all be right. Some chalk it up to the *Falcon*'s constantly undergoing modification, but having so modular an interior starts to strain credibility. The interior of the *Falcon* is like the house on *The Simpsons*—it seems to change to fit story needs.

The first version of the *Falcon*'s floor plans was printed in 1987, in *The Star Wars Sourcebook* by West End Games. These plans did include the head, placed right in between a pair of triple bunks in the forward starboard compartment, just fore of the main corridor that leads to the cockpit.

The next version of the freighter's layout appeared in *Starlog* magazine's *Star Wars Technical Journal* in 1994. This edition moved the head and shower to rear port quarter, just aft of the portside loading/docking ring.

The definitive version of the *Falcon*'s interior appeared in Dorling Kindersley's *Star Wars: Incredible Cross-Sections* book. In the development stage, artist Hans Jenssen wanted to include a bathroom aboard the ship, but that callout was eliminated before the artwork was finished. "It never got past my rough sketch of *Falcon*," says Jenssen. "My early sketch was from a different angle than the one that saw print, and it used the precedent of the *Technical Journal* for the location of head. Then, someone decided not to include it at all."

As such, its placement aboard this incarnation of the ship's interior is unknown.

Does Threepio yell "Die, Jedi, die!" or "Die, Jedi dogs!" during the arena battle?

Threepio shouts out "Die, Jedi dogs!" If you're taken aback by the idea of there being dogs in the *Star Wars* galaxy, it's not new. The *Star Wars* novelization describes dogs twice. In the second chapter, as Luke rushes to Tosche station to tell his friends about a space battle overhead, there's this description of the sleepy town of Anchorhead:

A dog barked in the distance, the sole sign of habitation until a lone old woman appeared and started across the street.

Later, as Luke blasts away from Mos Eisley aboard the *Millennium Falcon*, he inexplicably thinks of a dog he once owned. Skywalker's not the only one who's had a dog. In *Lando Calrissian and the Flamewind of Oseon*, we learn that Lando had one as a little kid—until it got run over by a hovercraft.

Ben tells Luke in *The Empire Strikes Back*, "You will learn from Yoda, the Jedi Master who instructed me." And here I thought he was taught by Qui-Gon Jinn, according to Episode I. So, is *Empire* wrong, or is Episode I wrong?

Neither is wrong since these facts are not mutually exclusive. Obi-Wan was trained by both Yoda and Qui-Gon Jinn. As seen in *Attack of the Clones*, Yoda trains all the Jedi during their very young years, as part of "clans" like the Bear Clan seen in Episode II. When they're old enough, the Jedi children are paired up with a Jedi Knight or Jedi Master to begin their one-on-one training as a Padawan learner.



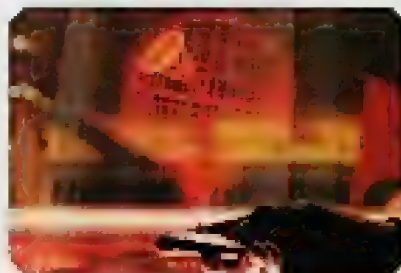
Why did Count Dooku give Darth Sidious the Death Star plans in Episode II if Dooku was leading the Separatist movement against the Sith Lords who are actually in control of the Republic?

Discussion about those Death Star plans will have to wait until Episode III, but you've got a skewed view of

Dooku's intentions. He wasn't starting a war against the Sith Lords—he is a Sith Lord. Granted, his allegiance is meant to be confusing, but his final scene in Episode II speaks volumes. Dooku arrives and is greeted by his Sith master, Lord Sidious, and reports good news: "The war has begun," Dooku says, who is revealed in this scene to be Lord Tyrannus.

It seems his Separatist movement's main function was to create a state of crisis. Given that Tyrannus recruited Jango to become the

template of the clone army, Dooku's surprise at the arrival of said clone army at Geonosis is suspect. Those Sith Lords are a slippery lot. One can only guess as to Dooku's motivation in spilling those dark side beans to Obi-Wan Kenobi on Geonosis. ➔



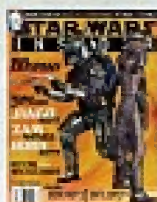
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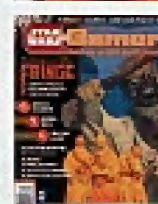
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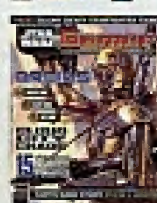
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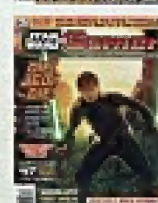
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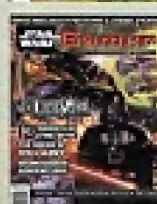
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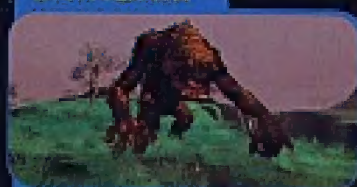
This star chart shows all the major regions of the galaxy, the principal trade routes, and important planets. It contains key data for all of the planets from *Star Wars Galaxies: An Empire Divided*, the new massively multiplayer online roleplaying game from LucasArts.

THE GALAXY IS FILLED WITH 400 BILLION STARS, around which circle over a trillion habitable planets that are home to over 20 million intelligent species. The distance from one side of the galaxy to the other spans approximately 100,000 light years, but a hyperspace-equipped starship can shrink the vibrant journey to a matter of a few weeks or months, depending on the class of hyperspace liner.

Over many millennia, hyperspace technology has been the main force drawing the galaxy together. A hyperspace allows a ship to cross a sector and a region in a few hours or days, and shrinks the journey between one region and another to a matter of days or weeks. Although it is possible to make a hyperspace jump in virtually any direction, most ships tend to travel along established, safe hyperspace routes because of the danger of contact with an uncharted body in hyperspace and the complexity of making new jump calculations.

Sublight drives are normally used for local journeys. Starships can go at sublight speeds of several thousand kilometers per second in open space, allowing them to travel from one planet to another in the same star system in a few hours.

DATHOMIR



Strong, fearless, Dathomir natives serve as fierce fighters and skilled pilots. Some members have mastered the force of the dark side and joined the Sith. Others have become Jedi and are known for their wisdom and strength.

UNKNOWN REGIONS

Approx. 20,000 years of hyperspace travel, much of the galaxy remains uncharted and unexplored. The Empire's distant borders are not always strictly enforced, although under the New Republic, further exploration is planned.

WHIRLWIND

STAR CLUSTER

This area is populated by the Whirlwind, a major trade route. The Whirlwind is a major trade route in the galaxy, for it connects the New Republic and the Empire. It is a major trade route in the galaxy, for it connects the New Republic and the Empire.

MID RIM

This area is populated by the Mid Rim, a major trade route. The Mid Rim is a major trade route in the galaxy, for it connects the New Republic and the Empire. It is a major trade route in the galaxy, for it connects the New Republic and the Empire.

REPUBLIC SECTOR

This area is populated by the Republic Sector, a major trade route. The Republic Sector is a major trade route in the galaxy, for it connects the New Republic and the Empire. It is a major trade route in the galaxy, for it connects the New Republic and the Empire.

NEW REPUBLIC SECTOR

This area is populated by the New Republic Sector, a major trade route. The New Republic Sector is a major trade route in the galaxy, for it connects the New Republic and the Empire. It is a major trade route in the galaxy, for it connects the New Republic and the Empire.

INNER RIM

This area is populated by the Inner Rim, a major trade route. The Inner Rim is a major trade route in the galaxy, for it connects the New Republic and the Empire. It is a major trade route in the galaxy, for it connects the New Republic and the Empire.

OUTER RIM

This area is populated by the Outer Rim, a major trade route. The Outer Rim is a major trade route in the galaxy, for it connects the New Republic and the Empire. It is a major trade route in the galaxy, for it connects the New Republic and the Empire.

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PLANET HIGHLIGHTS

CORELLIA

Corellia is a major planet in the galaxy. It is a major planet in the galaxy, for it connects the New Republic and the Empire. It is a major planet in the galaxy, for it connects the New Republic and the Empire.

DATHOMIR

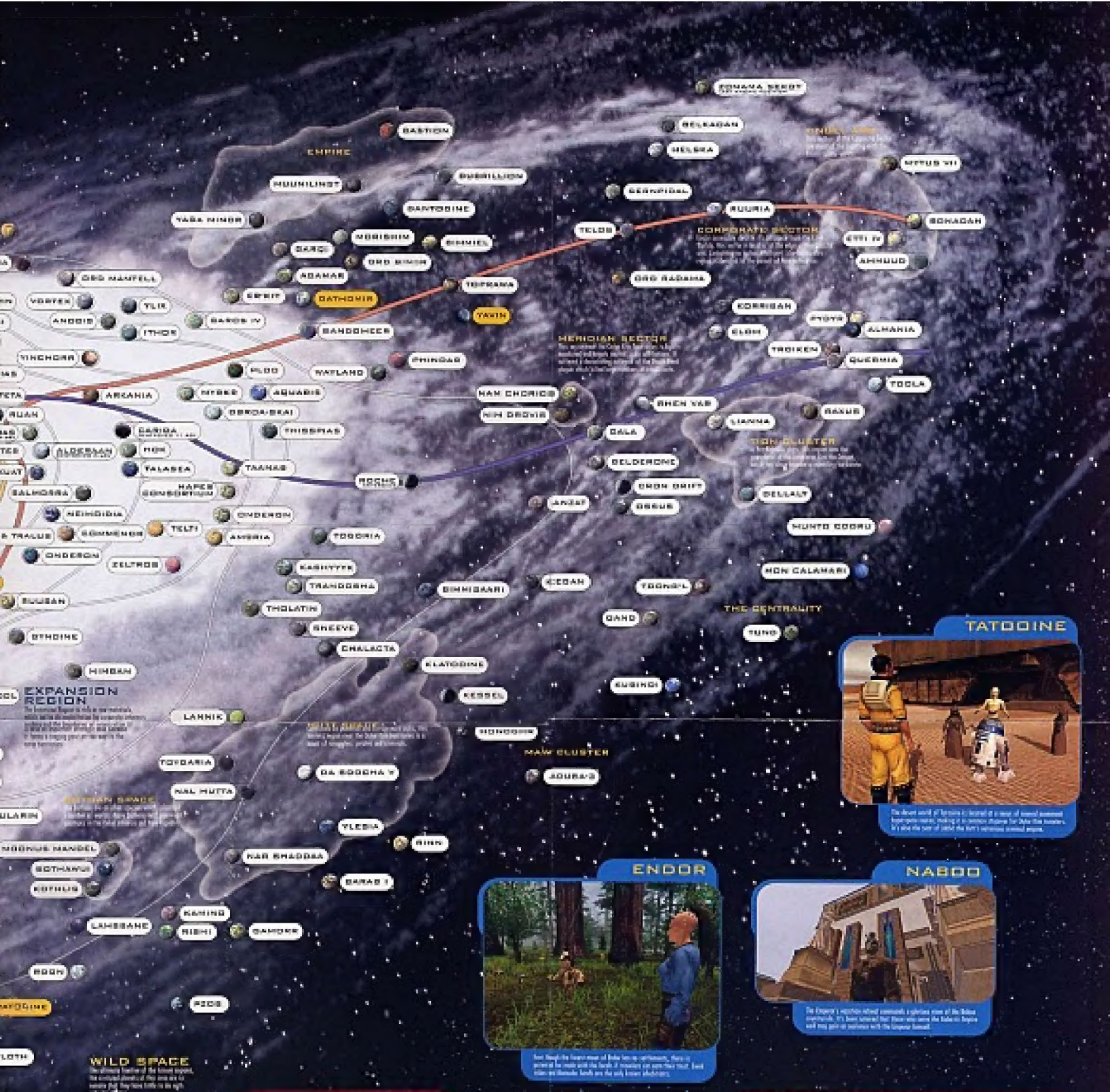
Dathomir is a major planet in the galaxy. It is a major planet in the galaxy, for it connects the New Republic and the Empire. It is a major planet in the galaxy, for it connects the New Republic and the Empire.

ENDOR

Endor is a major planet in the galaxy. It is a major planet in the galaxy, for it connects the New Republic and the Empire. It is a major planet in the galaxy, for it connects the New Republic and the Empire.

LOK

Lok is a major planet in the galaxy. It is a major planet in the galaxy, for it connects the New Republic and the Empire. It is a major planet in the galaxy, for it connects the New Republic and the Empire.



TATOOINE

The desert world of Tatooine is located at a cross of several important hyperlane routes, making it a strategic hub for the galaxy. It is a place of constant danger and discovery, with many new planets and systems being discovered and settled.

ENDOR

Endor is the largest moon of the planet Endor, located in the Outer Rim Territories. It is a place of constant danger and discovery, with many new planets and systems being discovered and settled.

NABOO

The planet of Naboo is located in the Core Worlds. It is a place of constant danger and discovery, with many new planets and systems being discovered and settled.

PLANET	SYSTEM	LOCATION	POPULATION	CLIMATE
NABOO	Naboo System	Core Worlds	100,000,000	Tropical
ENDOR	Endor System	Outer Rim	1,000,000,000	Temperate
TATOOINE	Tatooine System	Outer Rim	1,000,000,000	Desert
YAVIN 4	Yavin System	Outer Rim	1,000,000,000	Temperate